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PHILHARMONIA
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LUDWIG VAN BEETHOVEN

SYMPHONIE IX

D moll / D minor / Ré mineur

op. 125

1950

The English translation of the Choral portion is by Natalia Macfarren, published by Novello & Co., London, by whose kind permission that translation is used in this edition

Nr. 30

WIENER PHILHARMONISCHER VERLAG A. G.
WIEN

Made in Germany

Die Vertonung der Schiller'schen Ode »An die Freude« ist eine Lieblingsidee Beethovens, die weit in seine Jugend zurückreicht. In Verbindung mit der IX. Symphonie scheint der Gedanke erst in einem späteren Stadium der Arbeit sich ergeben zu haben. Denn ursprünglich war ein rein instrumentales Finale beabsichtigt, dessen Thema dann in das Finale des A-Moll-Streichquartetts, op. 132, übergegangen ist. Die Arbeit an der IX. Symphonie umfaßt die Jahre 1817—1823, welcher Zeitraum hauptsächlich diesem Werk und der gleichzeitig entstandenen Missa solemnis gewidmet war, den beiden Schöpfungen, die recht eigentlich das gesamte Schaffen Beethovens krönen. Die erste Aufführung der IX. Symphonie fand, zusammen mit drei Sätzen der Missa, am 7. Mai 1824 im Wiener Kärntnertortheater statt.

Das Bewußtsein von der Riesenbedeutung dieses einzigartigen Gipfels der ganzen symphonischen Literatur hatten freilich weder die Zeitgenossen, noch auch die unmittelbar folgende Generation. Richard Wagner war vielleicht der erste, der sie in ihrer vollen Größe erkannt und gewürdigt hat. Seine geist- und phantasievolle Umschreibung des Inhaltes der »Neunten« wird heute in der Regel bei Konzertaufführungen als Erläuterung dem Programmbuch beigegeben.

FORMÜBERSICHT

1. SATZ

	Takt
Exposition	1—159
Hauptsatz	1— 73
Seitensatz	74—131
Schlußteil	132—159
Durchführung	160—300
Reprise	301—426
Koda	427—547

The idea of composing a musical setting for Schiller's "Ode to Joy" had been cherished by Beethoven since his youth. However, the thought of carrying out this plan in connection with the Ninth Symphony seems to have come to him only during a later stage of his work, for the Finale originally planned for the Ninth was purely instrumental. Its theme was later on utilised in the closing movement of the String Quartet in A minor, op. 132. The Ninth Symphony was composed during the years 1817—1823, this period being chiefly devoted to the works which have come to be regarded as Beethoven's supreme achievements, the Ninth Symphony and the Missa Solemnis. The first performance of the Ninth Symphony took place at the Kärntnertor Theatre on May 7th, 1824, in conjunction with three movements from the Missa Solemnis.

Neither Beethoven's contemporaries, nor even the next generation, appreciated the significant importance of this work, which represents the greatest achievement in symphonic writing. Richard Wagner was probably the first one to recognise and appreciate its great significance. His lofty poetic interpretation of the meaning of the Ninth Symphony serves today generally as annotation in the printed programme. ★

SYNOPSIS OF FORM

1st MOVEMENT

	Bar
Exposition	1—159
Principal section	1— 73
Subsidiary section	74—131
Closing section	132—159
Development	160—300
Recapitulation	301—426
Coda	427—547

La mise en musique de l'ode de Schiller »A la joie« fut une idée favorite de Beethoven, qui remonte au temps de sa jeunesse. L'idée de l'incorporer à la neuvième symphonie semble être le résultat d'une periode plus avancée de son travail. Car au début son intention était de composer un final purement instrumental, dont le thème se retrouve dans le dernier mouvement du Quatuor en La mineur op. 132. Beethoven composa la neuvième symphonie entre les années 1017—1823, époque, qui a été spécialement consacrée à cette composition et à la »Missa solemnis«, deux créations qui couronnent véritablement l'oeuvre de Beethoven. La première exécution de la neuvième symphonie accompagnée de trois mouvements de la »Missa solemnis« eut lieu le 7 mai 1824 au théâtre de »Kärntnerthor« à Vienne.

Il faut dire que ni les contemporains, ni la génération suivante n'eurent une conscience exacte de Pimportance immense de cette oeuvre unique pour toute la littérature symphonique. Richard Wagner fut peut-être le premier qui en reconnut toute la grandeur et qui l'apprécia à sa valeur. Il a écrit sur les thèmes de la »Neuvième« un commentaire étincelant d'esprit et de fantaisie, qui figure aujourd'hui dans presque tous les programmes de concerts.

RÉSUMÉ DE LA FORME

1ier MOUVEMENT

	Mesure
Exposition	1—159
Phrase principale	1— 73
Seconde phrase	74—131
Phrase conclusive	132—159
Développement	160—300
Reprise	301—426
Coda	427—547

2. SATZ, Scherzo mit Sonatenform im Scherzoteil

Exposition..... 1—150
Hauptsatz .....1— 92
Seitensatz .....93—126
Schlußteil ....127—150
Durchführung .....151—263
Reprise .....264—387
Koda.....388—414
Trio .....414—530
Koda.....531—559

3. SATZ, variierte Liedform mit zwei Themen

1. Thema..... 1— 24
2. Thema ..... 25— 42
1. Thema variiert.... 43— 64
2. Thema ..... 65— 82
Übergangsteil mit freier Erweiterung des ersten Themas.... 83— 98
1. Thema variiert.... 99—120
Koda.....121—157

4. SATZ. Als Kantate durchkomponiert, daher zunächst der Form des Textes nachgestaltet. Gleichwohl ist die Anlehnung an die instrumentale Form des Rondos unverkennbar.

Phantasie-Einleitung mit Rezitativ ..... 1—240
Rondothema (»Freude«) 241—296
Variierte Wiederholung (2. Strophe)..297—330
1. Zwischengruppe (aus dem variierten Hauptthema gebildet).....331—542
Reprise des Rondothemas.....543—594
2. Zwischengruppe (»Seid umschlungen«)..595—654
Abermalige Reprise des Rondothemas, kontrapunktisch vereinigt mit dem Thema der zweiten Zwischengruppe .....655—762
Koda.....763—940

2nd MOVEMENT, Scherzo with Sonata form in the Scherzo part

Exposition..... 1—150
Principal section. 1— 92
Subsidiary section 93—126
Closing section 127—150
Development.....151—263
Recapitulation.....264—387
Coda.....388—414
Trio.....414—530
Coda.....531—559

3rd MOVEMENT, Varied Song form with two themes

1st theme ..... 1— 24
2nd theme..... 25— 42
1st theme varied..... 43— 64
2nd theme..... 65— 82
Intermediate passage with free enlargement of the 1st theme..... 83— 98
1st theme varied..... 99—120
Coda.....121—157

4th MOVEMENT, a Cantata in which each stanza has its own different melody; therefore primarily adapted to the form of the poem, yet unmistakably related to the form of an instrumental Rondo.

Fantasy-Introduction with Recitative.... 1—240
Rondo theme (»Praise her«).....241—296
Repetition (varied) (2nd stanza).....297—330
1st Intermediate subject derived from a modification of the Princip. theme 331—542
Recapitulation of the Rondo theme.....543—594
2nd Intermediate subject (»O ye millions«).....595—654
Another Recapitulation of the Rondo theme, contrapuntally interwoven with the theme of the 2nd Intermediate subject.....655—762
Coda.....763—940

2ème MOUVEMENT, Scherzo avec forme de sonate dans la partie du scherzo

Exposition..... 1—150
Phrase principale 1— 92
Seconde phrase. 93 – 126
Phrase conclusive 127—150
Développement.....151—263
Reprise .....264—387
Coda .....388—414
Trio .....414—530
Coda.....531—559

3ème MOUVEMENT, forme de lied ariée avec deux thèmes

Thème premier..... 1— 24
Second thème ..... 25— 42
Premier thème varié 43— 64
Second thème..... 65— 82
Pont avec amplification libre du premier thème 83— 98
Premier thème varié 99—120
Coda.....121—157

4ème MOUVEMENT, composé en cantate d'après la forme du texte. L'emprunt de la forme instrumentale du rondo se reconnaît pourtant.

Fantaisie-introduction avec récitatif..... 1—240
Thème du rondo (»Frères«).....241—296
Répétition variée (2ème strophe) .....297—330
1er groupe interposé (formé par le thème principal varié).....331—542
Reprise du thème du Rondo.....543—594
Second groupe interposé.....595—654
Deuxième reprise du thème du Rondo, uni en contrepoint avec le second groupe interposé 655—762
Coda.....763—940

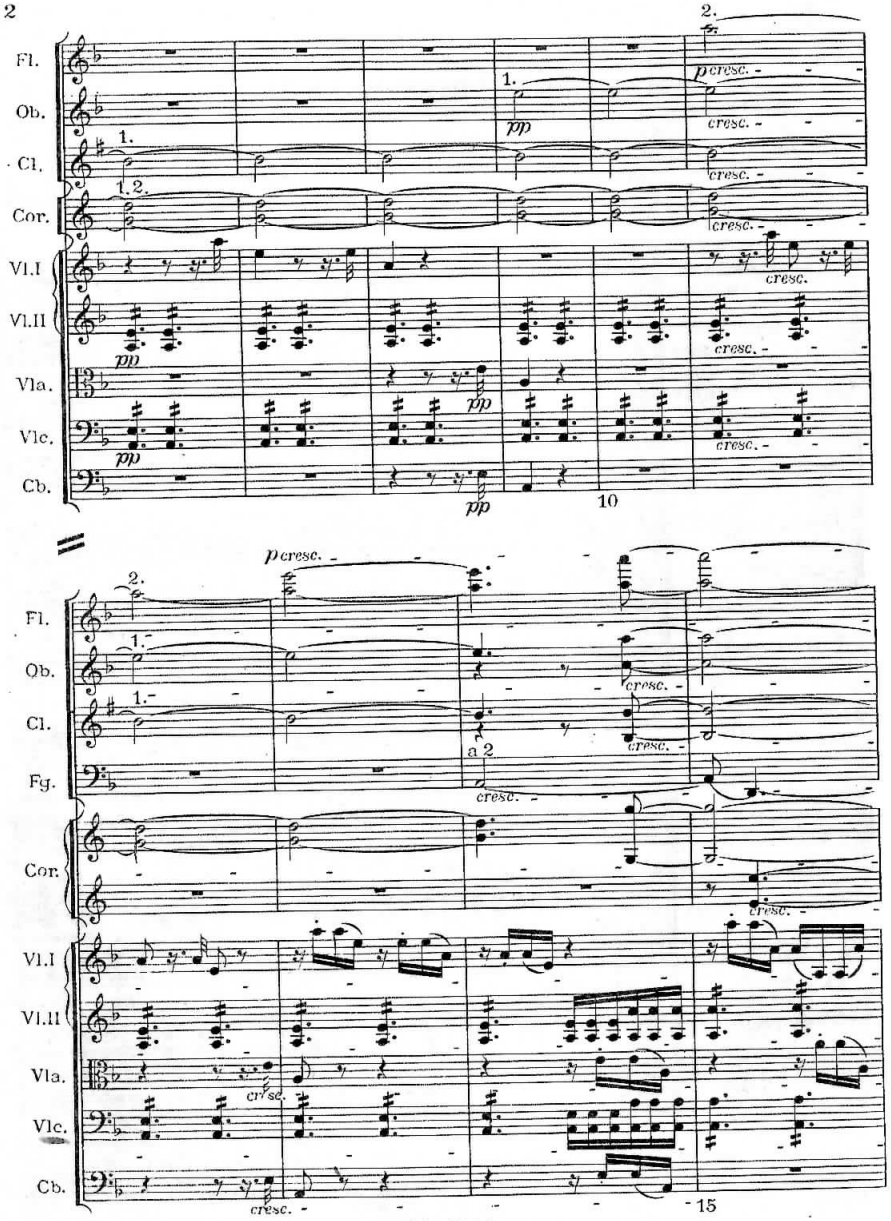
Aufführungsdauer: 1 Stunde 10 Minuten.
I=14′; II=11′ (ohne Wiederholung des Scherzoteiles); III=16′; IV=27′—28′
Total time required for performance: 1 hour 10 minutes.
I=14′; II=11′ (without repetition of the Scherzopart); III=16′; IV=27′—28′
Durée d'exécution: 1 heure 10 minutes.
I=14′; II=11′ (sans répétition de la partie du Scherzo); III=16′; IV=27′—28′

Symphonie Nº 9

L. van Beethoven, Op. 125
(1770-1827)



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Fl.
Ob.
Cl.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
1.
2.
1.2.
pp
cresc.
10
15


Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
a 2
ff
f
tr
20


25
30
Fl.
Ob.
Cl.
Fg.
a 2
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.


A
35
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
dim.
A
35


Ob.
Cl.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
1.
1.2.
pp
sotto voce
40
2.
cresc.
Fl.
a 2
45


50
55
Fl.
Ob.
Cl.
Fg.
a 2
ff
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
sf


60
Fl.
Ob.
Cl.
Fg.
a 2
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
sf
60


B
65
Fl.
Ob.
Cl.
Fg.
ben marcato
1.2.
a 2
Cor.
Tr.
sf ben marcato
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
65
B


70
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
a 2
1.
sf
p dolce
p
70


Fl.
Ob.
Cl.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
1.
p dolce
a 2
p
sempre p
75
80
85


1.
90
a 2
Fl.
Ob.
Cl.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
p
cresc.
90


C
95
a 2
p cresc.
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
f
sf
p
cresc.
95
C


100
105
p dolce
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc. e Cb.
a 2
più cresc.
ff
p dolce
p
100
105


Fl.
Ob.
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Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
a 2
p
pp
1.
pizz.
110
sempre pp
3.4.
115


Fl.
Ob.
Cl.
Fg.
Cor.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
120
1.
sempre pp
pp
cresc.
arco


Fl.
Ob.
Cl.
Fg.
Cor.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
125
130
1.
cresc.
a 2


D
1.
Fl.
Ob.
Cl.
a 2
Fg.
Cor.
a 2
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
D


a 2
135
Fl.
Ob.
Cl.
Fg.
a 2
Cor.
a 2
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
135

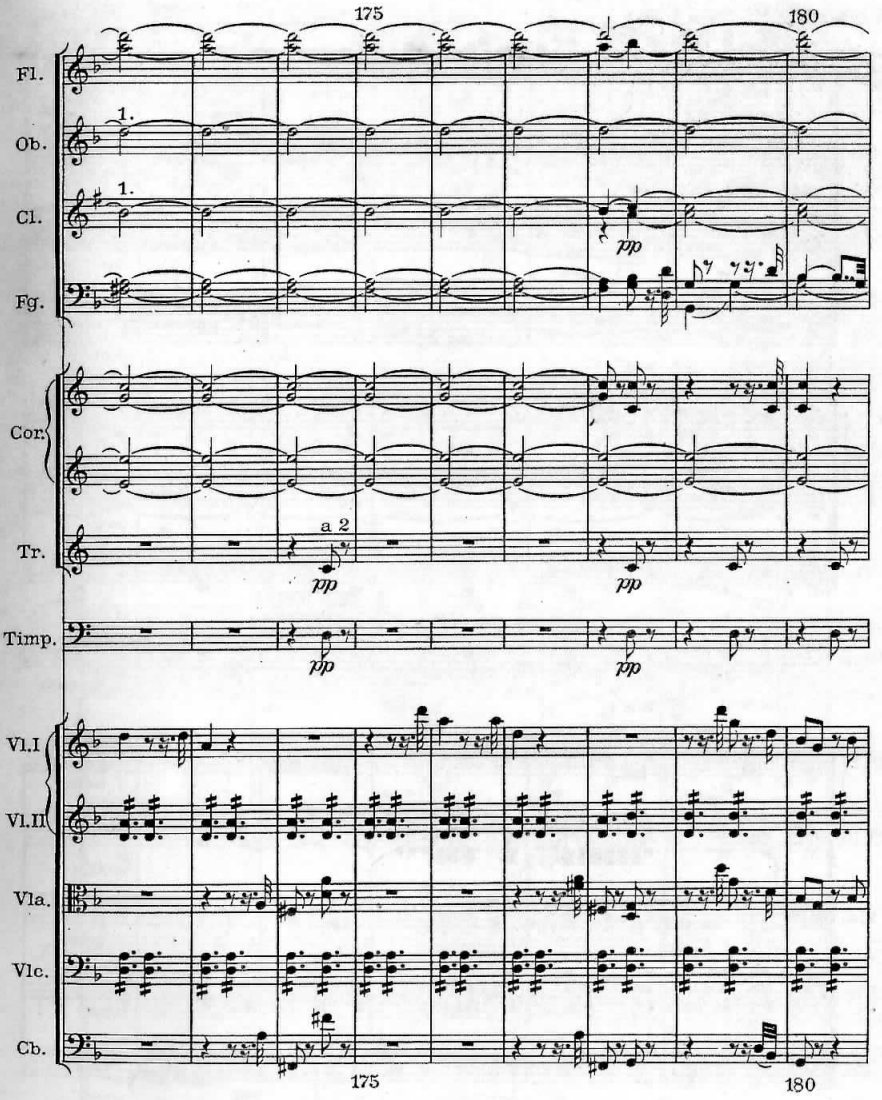

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160


165
170
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Fg.
Cor.
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Timp.
Vl.I
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Vla.
Vlc.
Cb.
1.
a 2
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175
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1.
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185
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185


F
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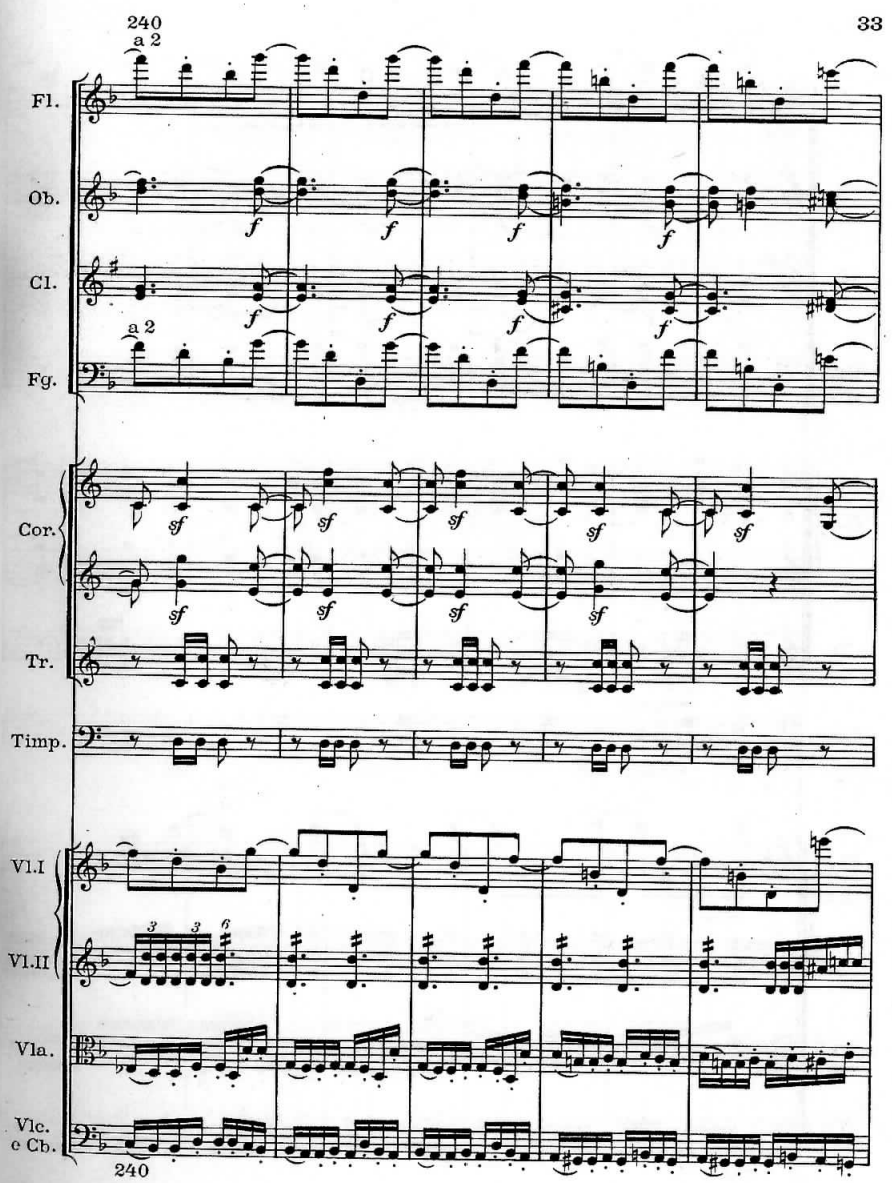

200
Fl.
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Fl.
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p dim.
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cantabile
255
260
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cresc.
265

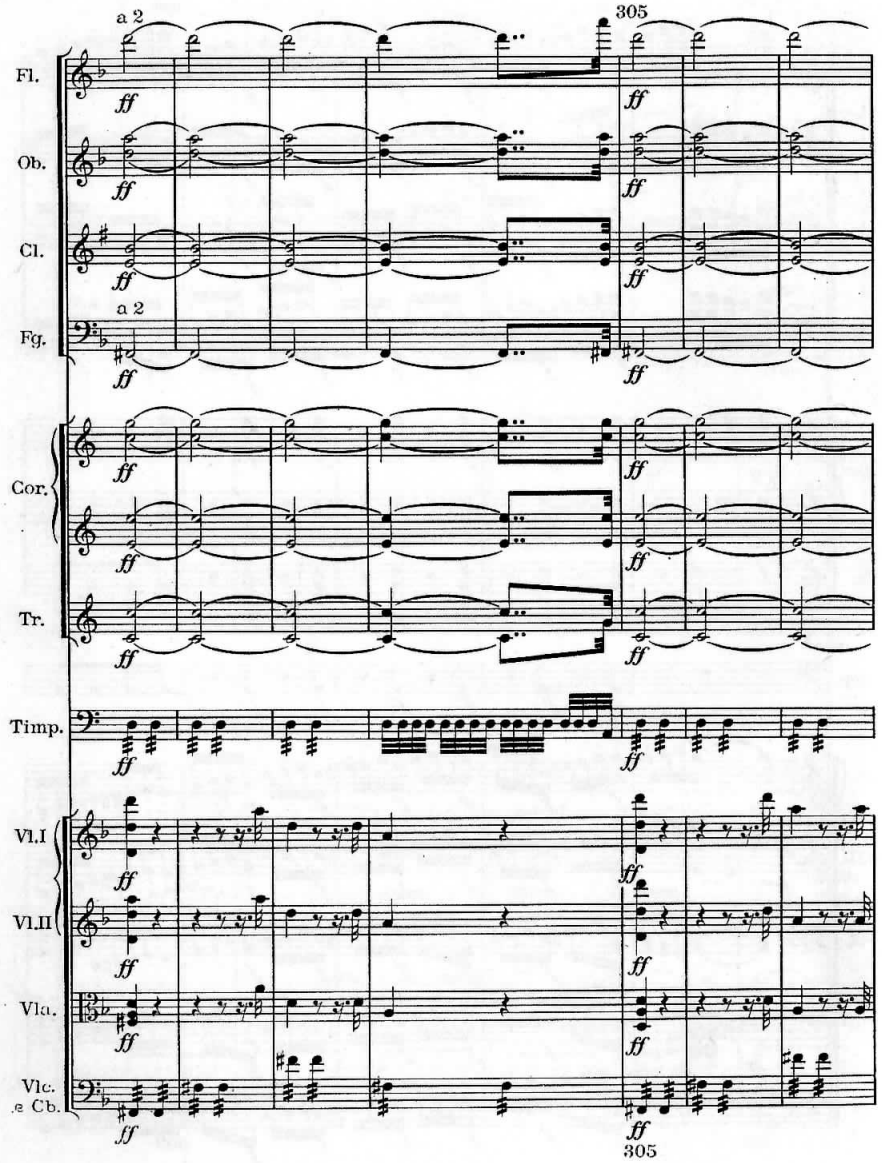

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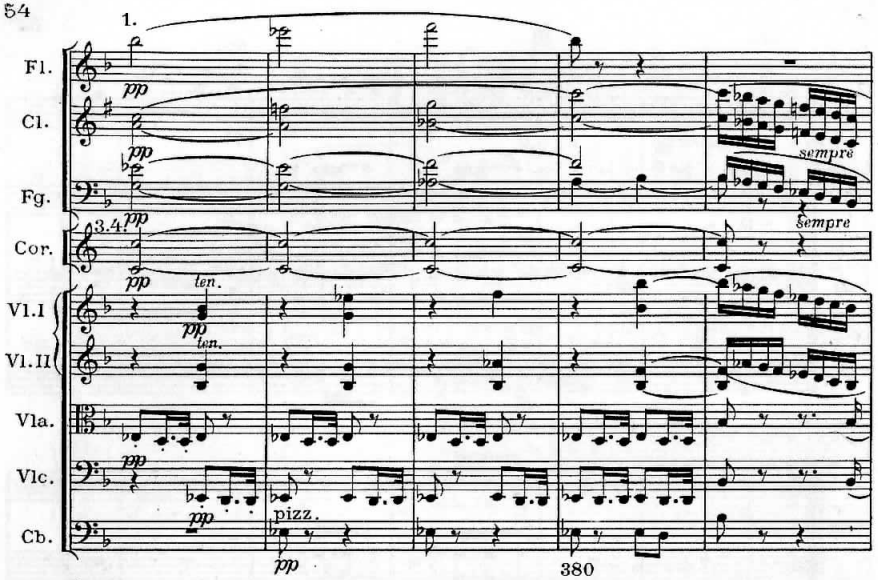

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365
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Vlc.
Cb.
cresc.


370
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395
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Vlc.
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Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc. e Cb.
p espress.
a 2
410
N


415
a 2
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
415


420
a 2
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
420


425
a 2
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc. e Cb.
pizz.
425


Fl.
Ob.
Cl.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
1.
p
espress.
430
cresc.
435
440


Fl.
Ob.
Cl.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
1.
cresc.
445
450


455
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
a 2
arco
arco
455


460
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc. e Cb.
a 2
a 2
460


465
a 2
Fl.
Ob.
Cl.
a 2
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
f
sf
465


470
Fl.
Ob.
Cl.
Fg.
1.
Cor.
dolce
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
p
470


Fl.
Ob.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
sempre p
475


Fl.
Ob.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
cresc.
480
485


Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
cresc.
dim.
f
ff
490


R 495
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc. e Cb.
1.
pp
cresc.
più p
dim.
R 495


Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc. e Cb.
a 2
500
f
p cresc.
cresc.
500


a 2
505
ritard. a tempo
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc. e Cb.
f
p
p espr.
505


a tempo
510
ritard.
1.
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
a 2
ritard. a tempo
Vl.I
Vl.II
Vla.
Vlc.
Cb.
p
pp
510


515
520
Ob.
Cl.
Fg.
a 2
Cor.
Tr.
a 2
a 2
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
515
520

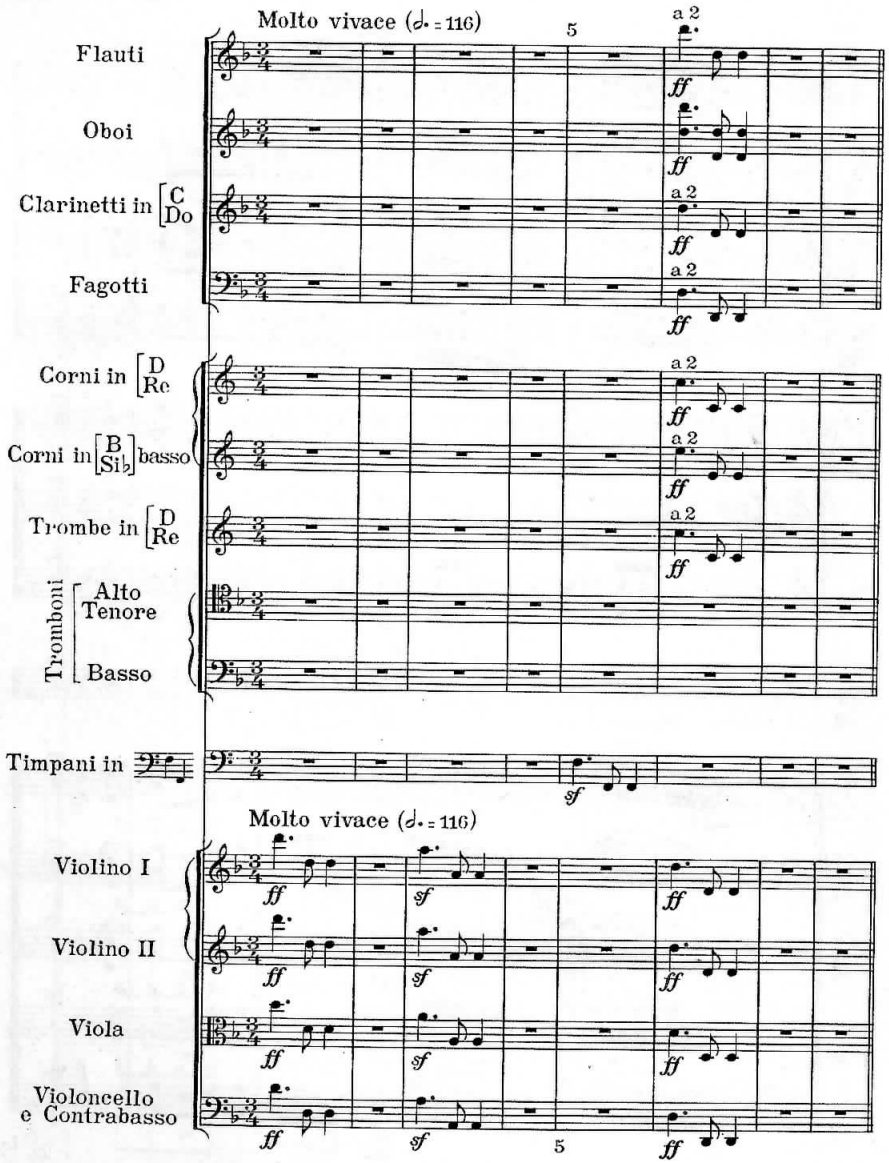

525
Fl.
Ob.
Cl.
Fg.
a 2
Cor.
Tr.
a 2
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
525

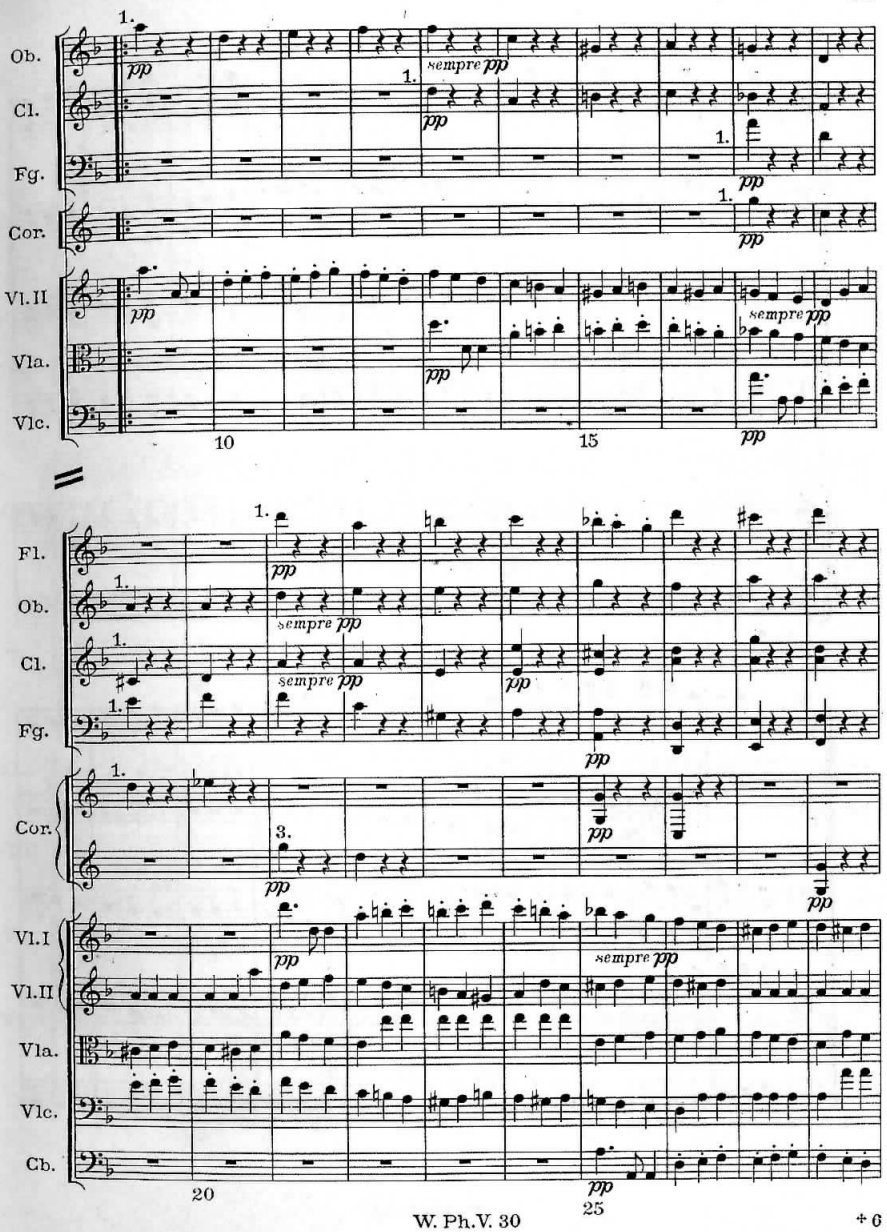

530
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
f
più f
ff
a 2
530


S 535
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp
Vl.I
Vl.II
Vla.
Vlc.
Cb.
a 2
sempre ff
S 535

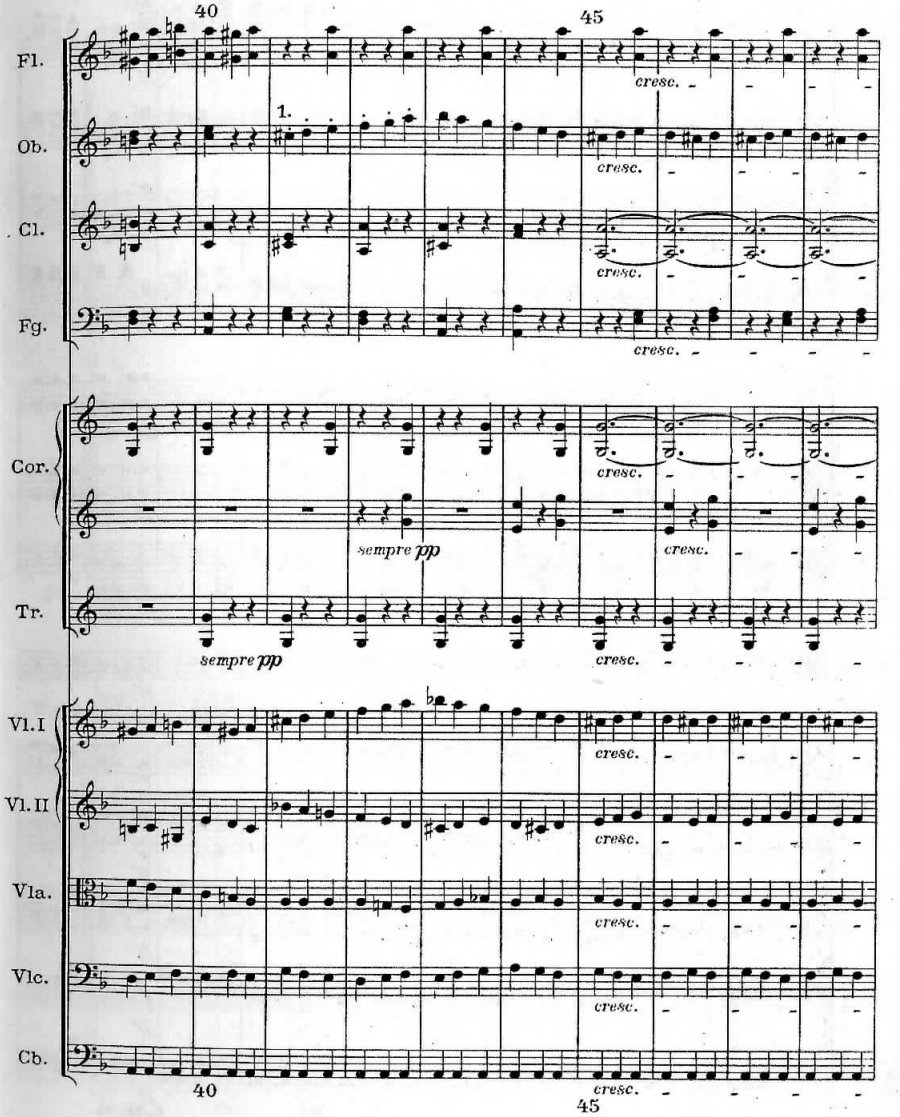

Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb
a 2
540
sempre ff
tr


Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
a 2
545
sf
ff
tr


Molto vivace (𝅗𝅥. = 116)
Flauti
Oboi
Clarinetti in C Do
Fagotti
Corni in D Re
Corni in B Si♭ basso
Trombe in D Re
Tromboni
Alto Tenore
Basso
Timpani in
Molto vivace (𝅗𝅥. = 116)
Violino I
Violino II
Viola
Violoncello e Contrabasso
a 2
ff
sf
5


Ob.
Cl.
Fg.
Cor.
Vl.II
Vla.
Vlc.
pp
sempre pp
10
15
Fl.
Ob.
Cl.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
20
25


1.
30
35
Fl.
Ob.
Cl.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
pp
sempre pp
30
35


40
45
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
1.
cresc.
sempre pp
40
45



*) Die eingeklammerten Buchstaben gelten für die Wiederholung des Scherzoteiles
The letters printed in brackets are to be read when repeating the Scherzo-part



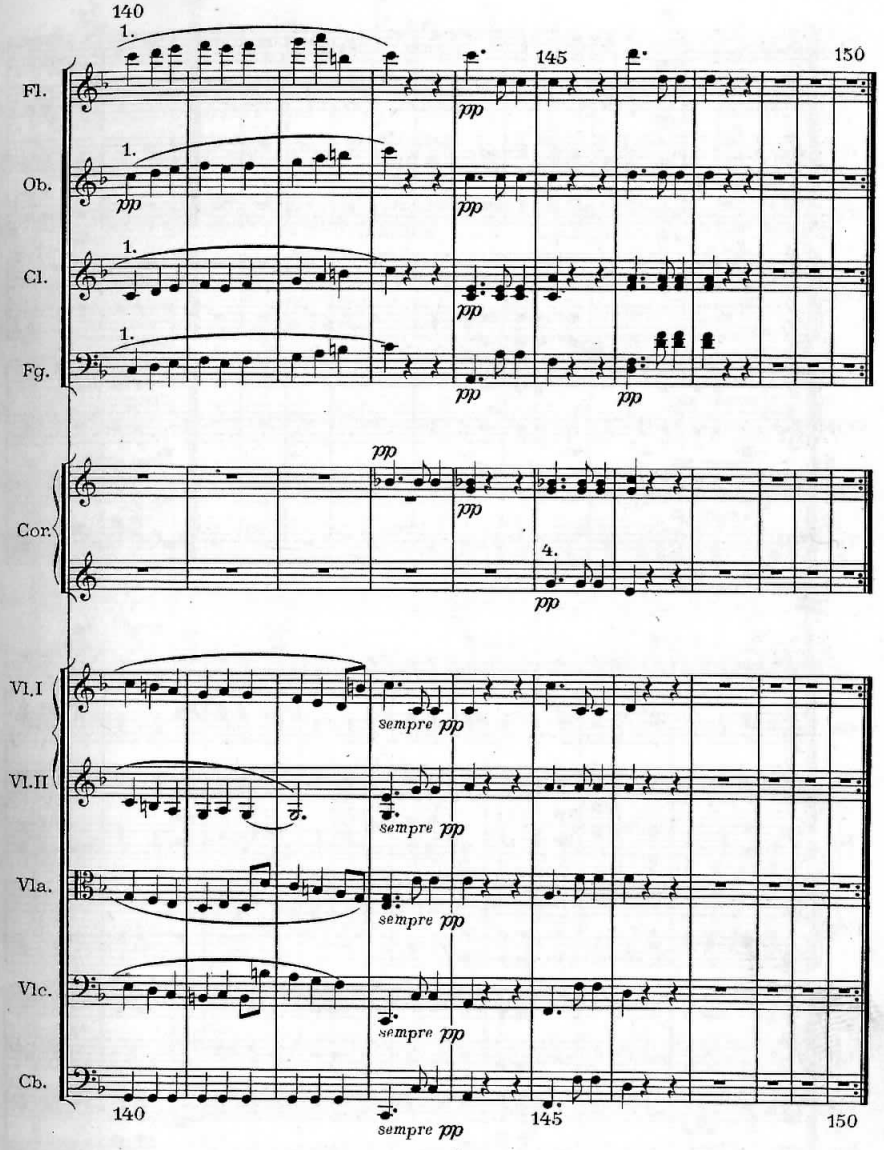

70
75
B(0)
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
a 2
f
fp
70
75
B(0)


1.
2.
Fl.
Ob.
Cl.
Fg.
Vl.I
Vl.II
Vla.
p
p cresc.
80
85
C
ff
Vlc.
e Cb.
pizz.
arco
90
C


Fl.
Ob.
Cl.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
a 2
95
100
105


D
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
a 2
1.
110
115
(P)
pcresc.
cresc.
f
120
125
130

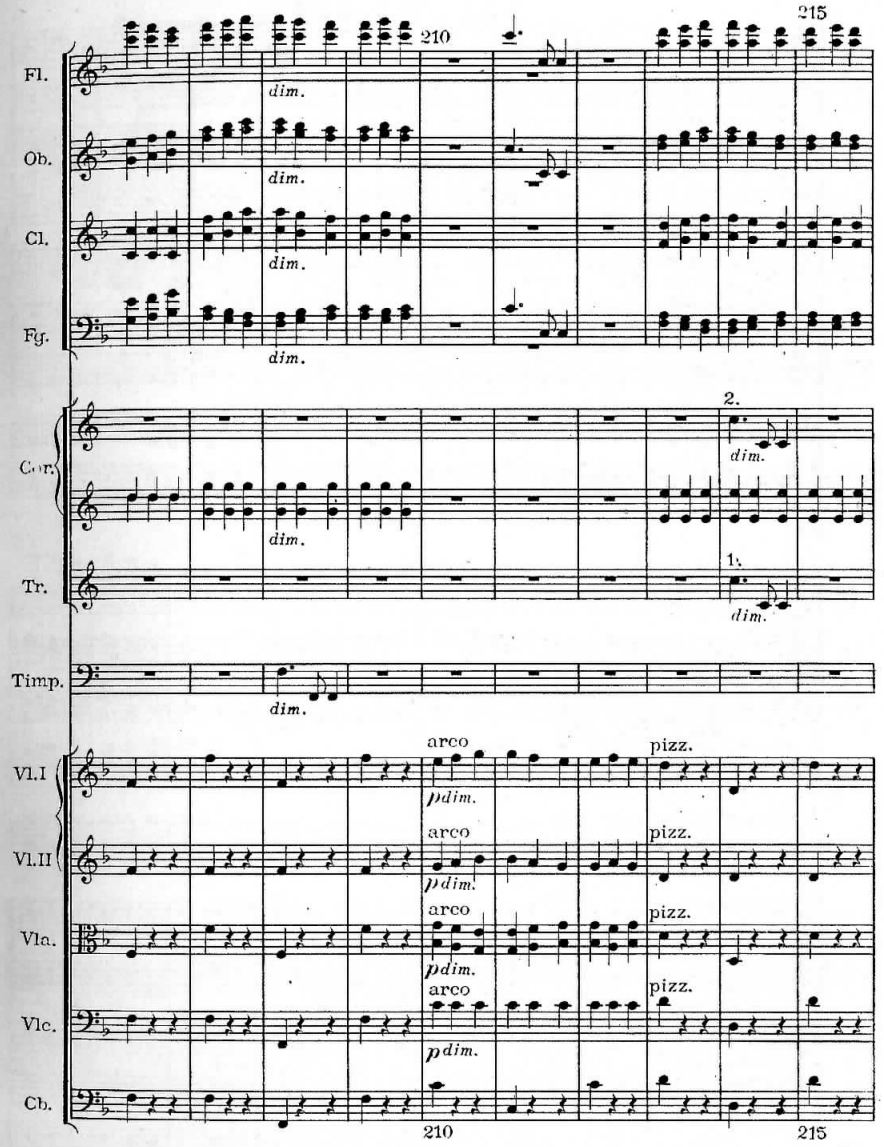

135
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
a 2
1.
f
pp
135


140
145
150
Fl.
Ob.
Cl.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
1.
4.
pp
sempre pp
140
145
150


Fl.
Ob.
Cl.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
1.
pp
sempre pp
cresc.
3.
155
160
165


Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
a 2
f
ff
170
175
Ritmo di tre battute
1.
p
sempre p
pizz.
180
185


Fl.
Ob.
Cl.
Fg.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
190
195
E (Q)
Cor.
200
205
E (Q)


210
215
Fl.
Ob.
Cl.
Fg.
dim.
Cor.
Tr.
Timp.
arco
pizz.
pdim.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
210
215


Fl.
Ob.
Cl.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
1.2.
arco
pizz.
220


Fl.
Ob.
Cl.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
sempre pp
pizz.
225
230


235
Ritmo di quattro battute
240
Fl.
Ob.
Cl.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
sempre pp
a 2
arco
235
240

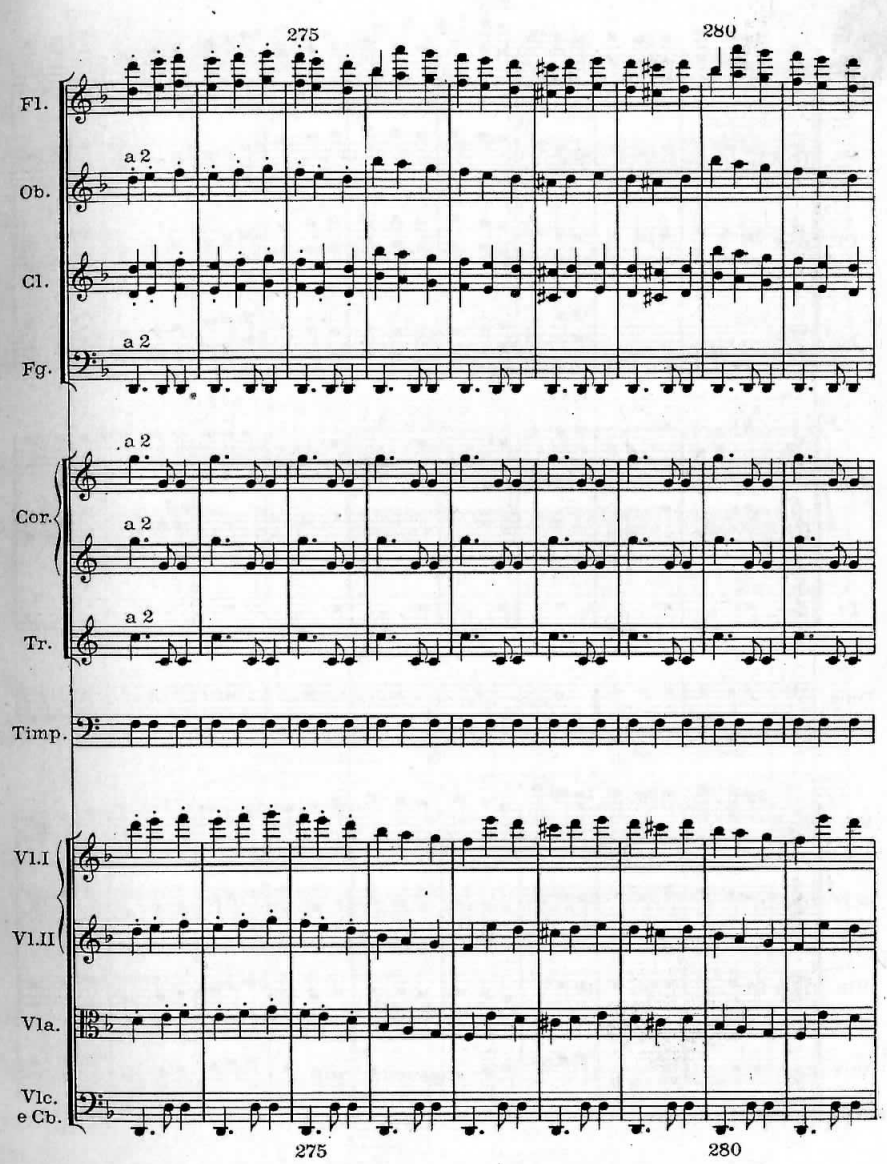


W. Ph. V. 30



W. Ph. V. 30

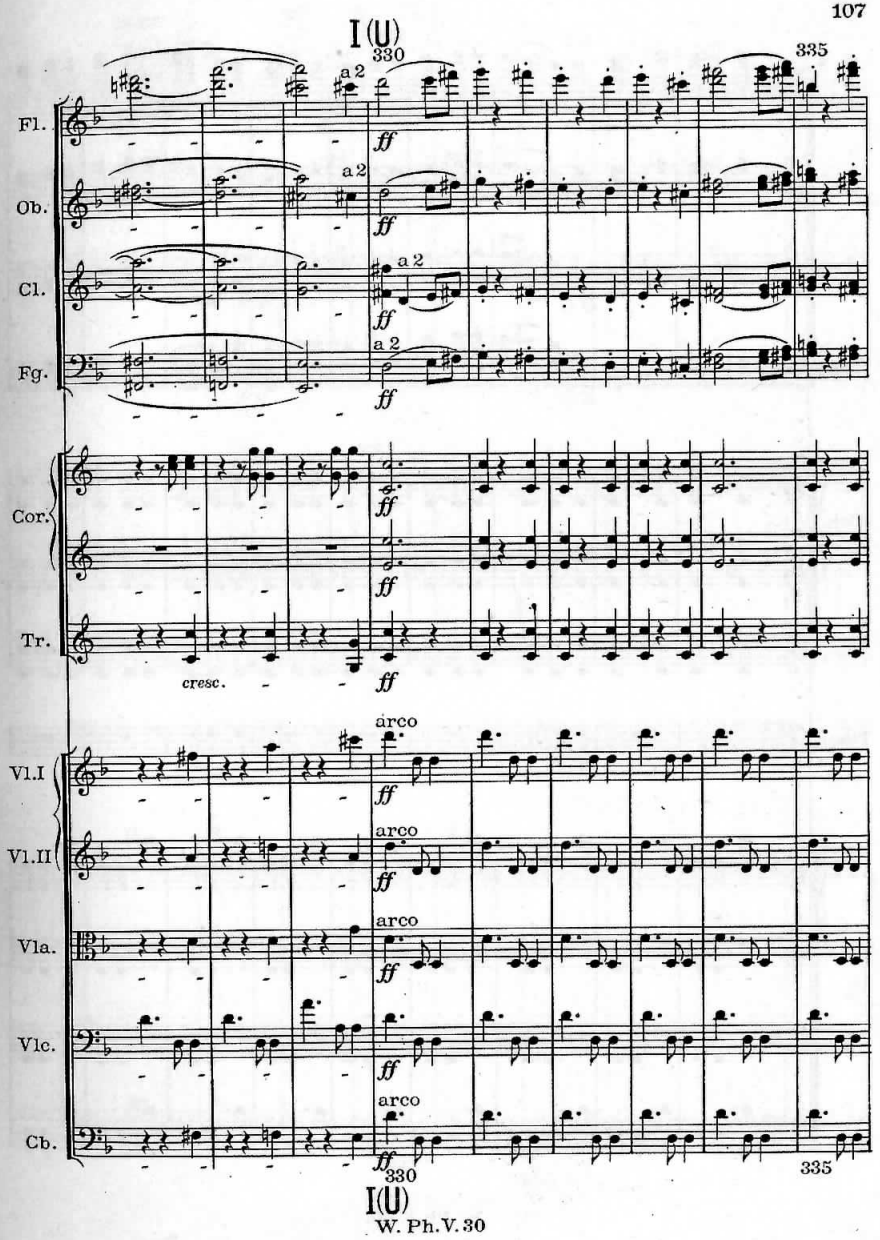

G (S)
265
270
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
f
più f
ff
a 2
3


275
280
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
a 2


285
290
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
a 2
f
285
290


H
(T)
1.
Fl.
Ob.
Cl.
Fg.
Cor.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
a 2
pizz.
295
cresc.
300
305


1.
Fl.
Ob.
Cl.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
dimin.
2.
cresc.
1.2.
p
arco
pizz.
310
315
320
325


I (U)
330
335
Fl.
Ob.
Cl.
Fg.
a 2
ff
Cor.
Tr.
cresc.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
arco
330
335

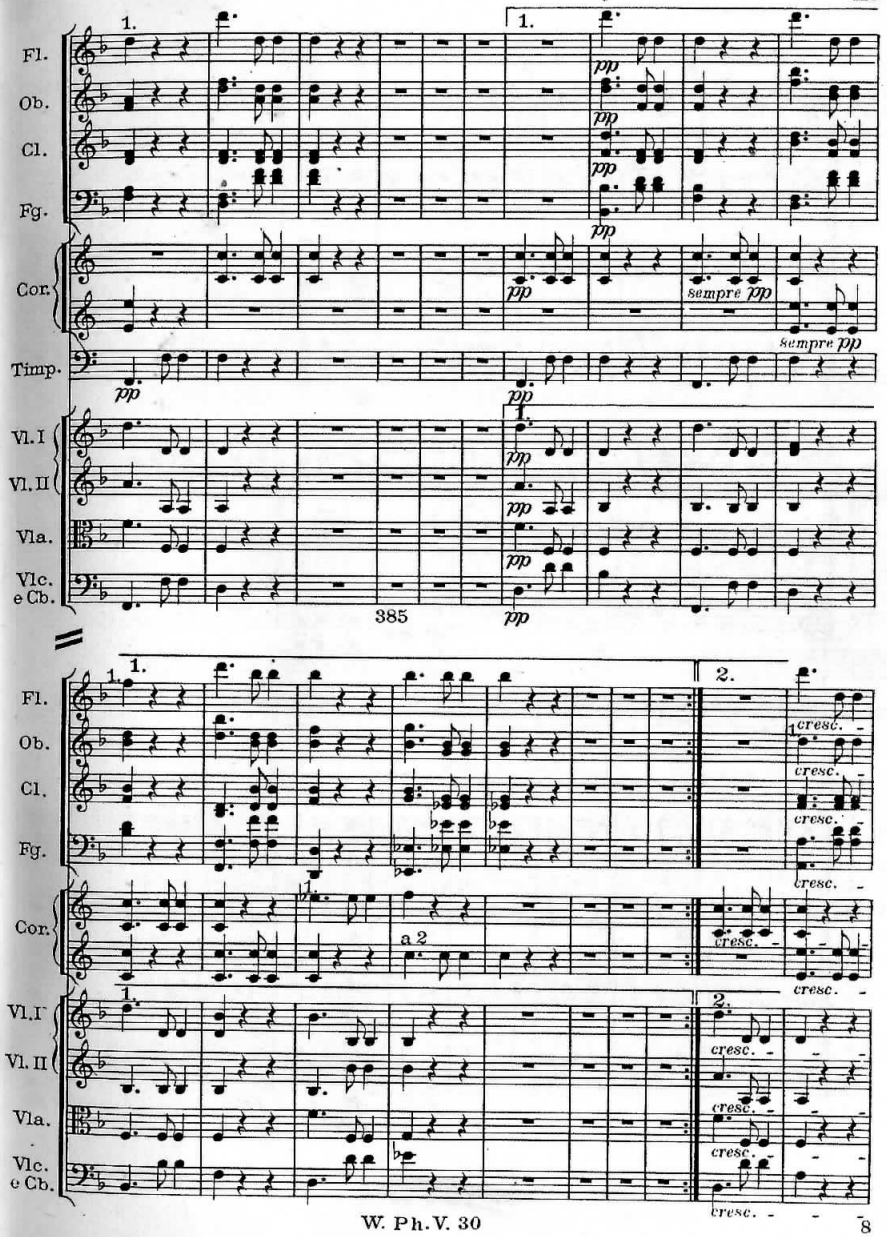

a 2
340
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
ff
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
340


345
350
Fl.
Ob.
a 2
Cl.
Fg.
Cor.
a 2
a 2
Tr.
a 2
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
345
350

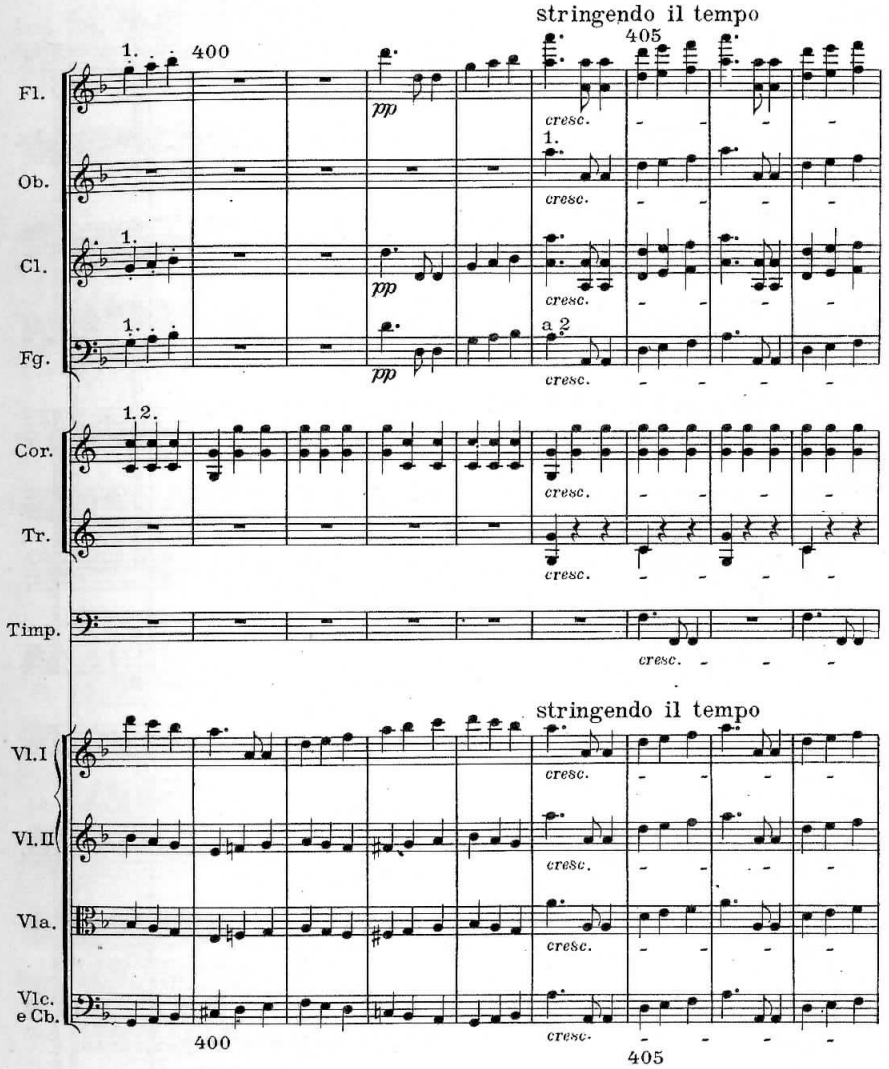

K
(V)
355
360
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
a 2
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
p
cresc.
355
360
K
(V)


365
370
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
f
365
370


375
380
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
1.
f
pp
sempre pp


Fl.
Ob.
Cl.
Fg.
Cor.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
1.
2.
pp
sempre pp
385
a 2
cresc.


390
395
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc. e Cb.
p cresc.
sempre pp


stringendo il tempo
400
405
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc. e Cb.
cresc.
a 2

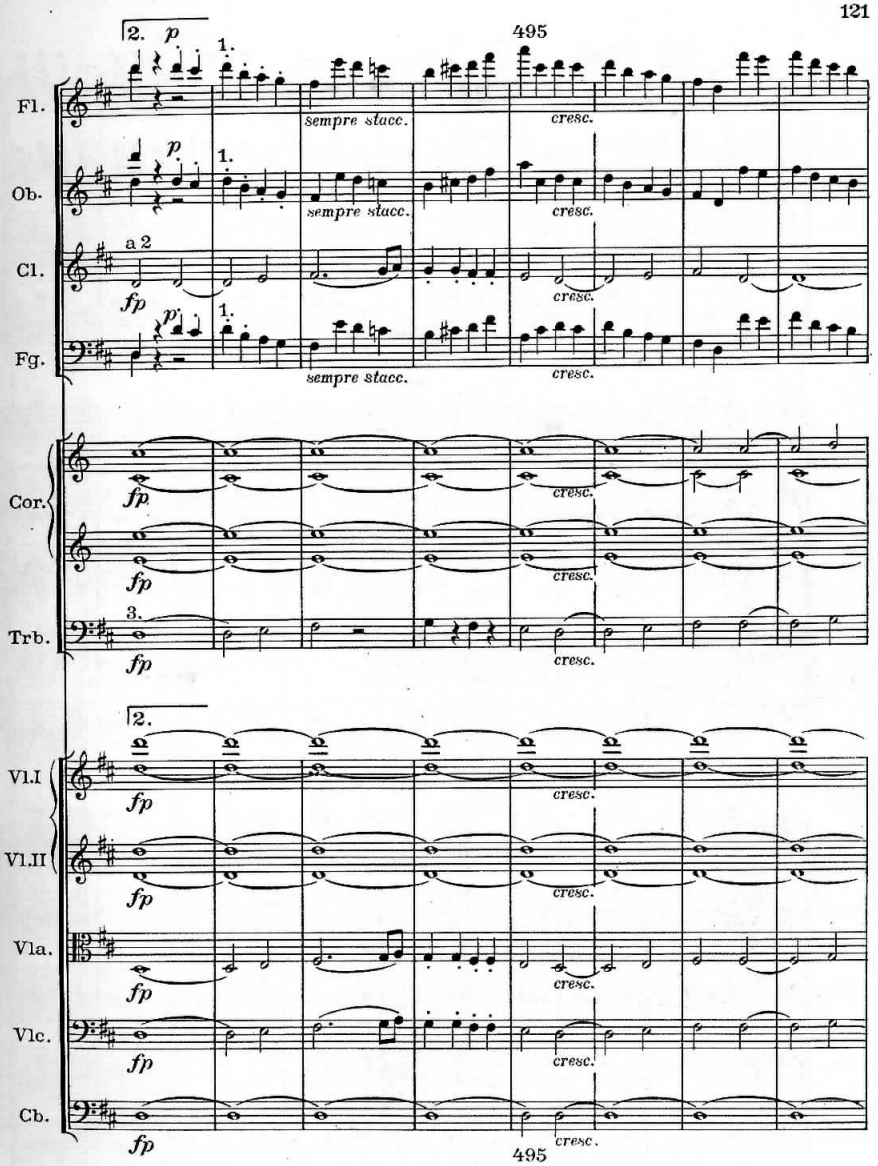

Presto (𝅗𝅥 = 116)
410
415
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Timp.
Vl.I
Vl.II
Vla.
Vlc. e Cb.
a 2
1.
3.
ff
f
p


Ob.
Cl.
Fg.
a 2
staccato
1.
2.
420
dolce
cresc.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
425
430
Fl.
Cor.
1,2.
p staccato
435

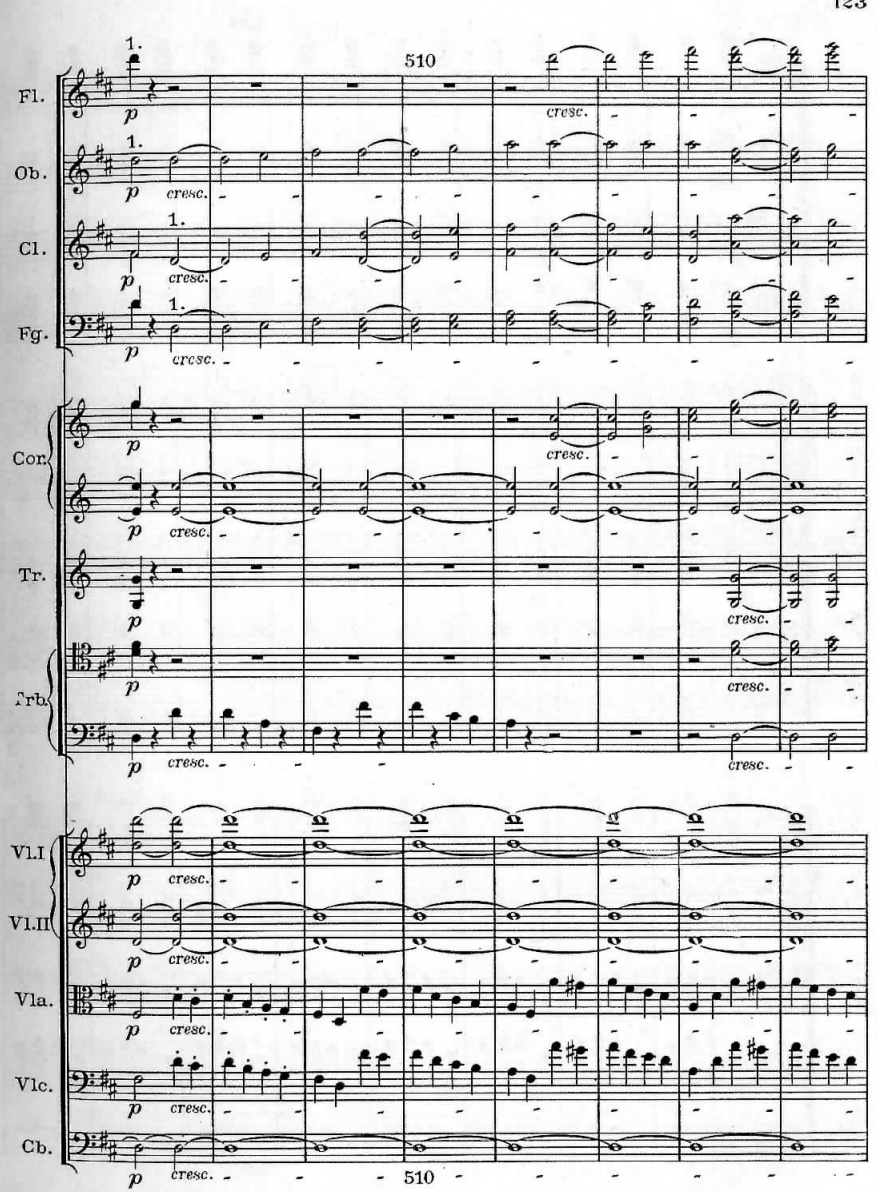

Cor.
Vl.I
Vl.II
Vla.
Vlc.
440
445
Ob.
Fg.
450
455
Cl.
460
465
cresc.

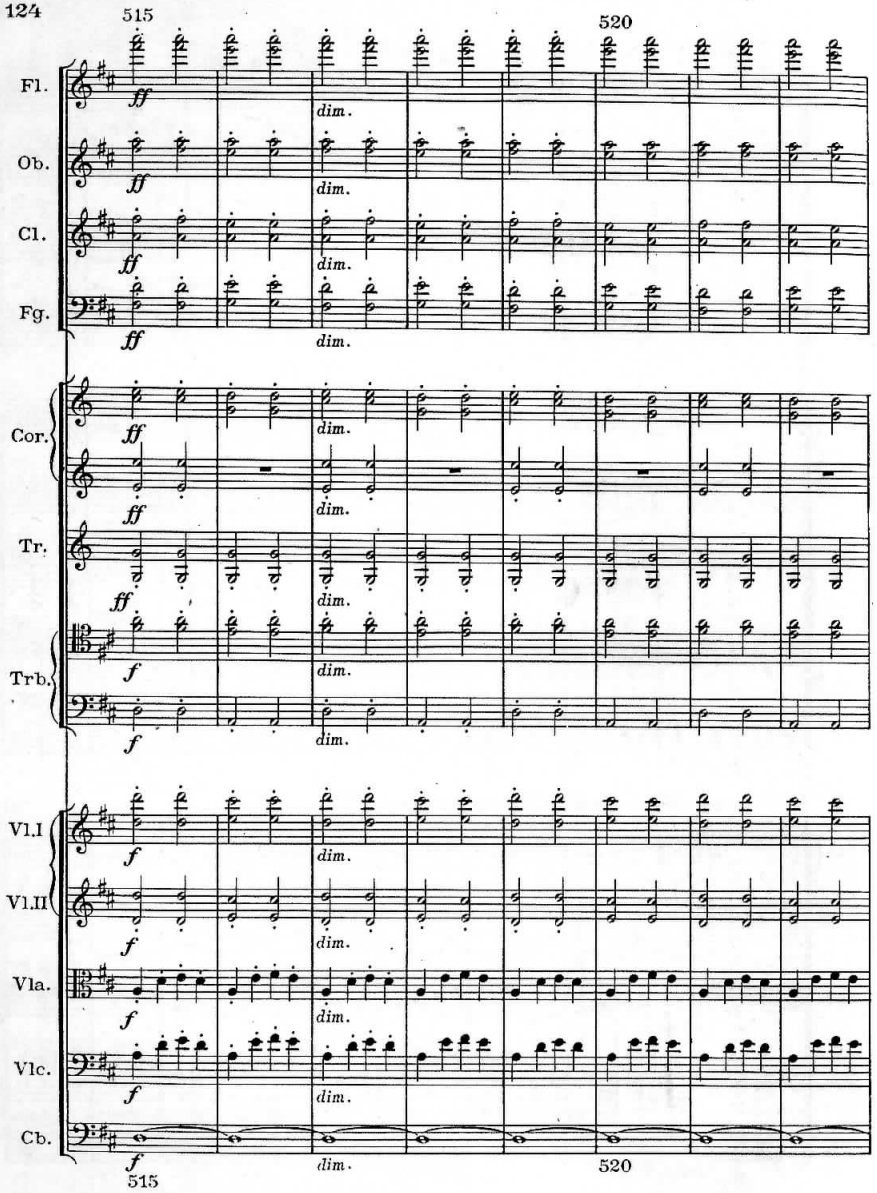

Ob.
Cl.
Fg.
Cor.
470
cresc.
Fl.
Tr.
Trb.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
sempre stacc.
475
480


485
490
a 2
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
f
1.
1.2.
3.


495
Fl.
Ob.
Cl.
Fg.
Cor.
Trb.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
a 2
p
fp
f
1.
2.
3.
sempre stacc.
cresc.

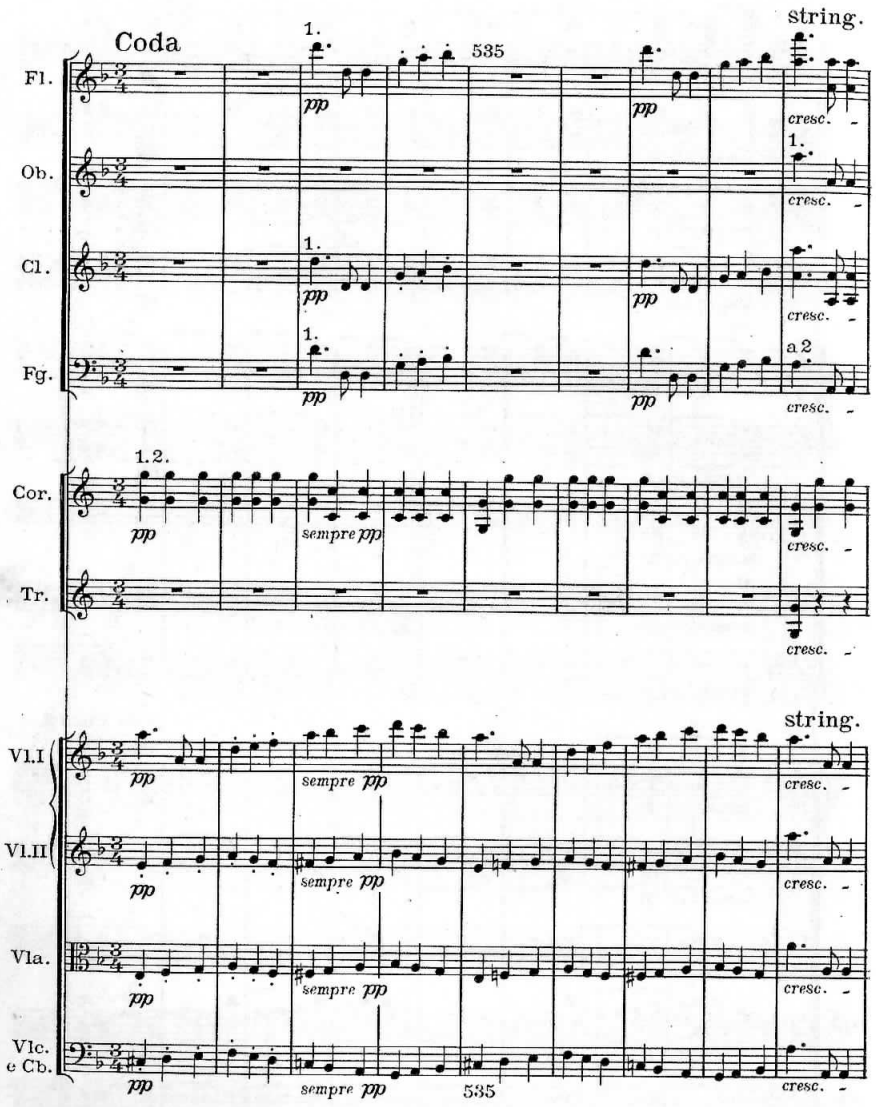

500
505
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
1.
a 2
f
dim.
cresc.

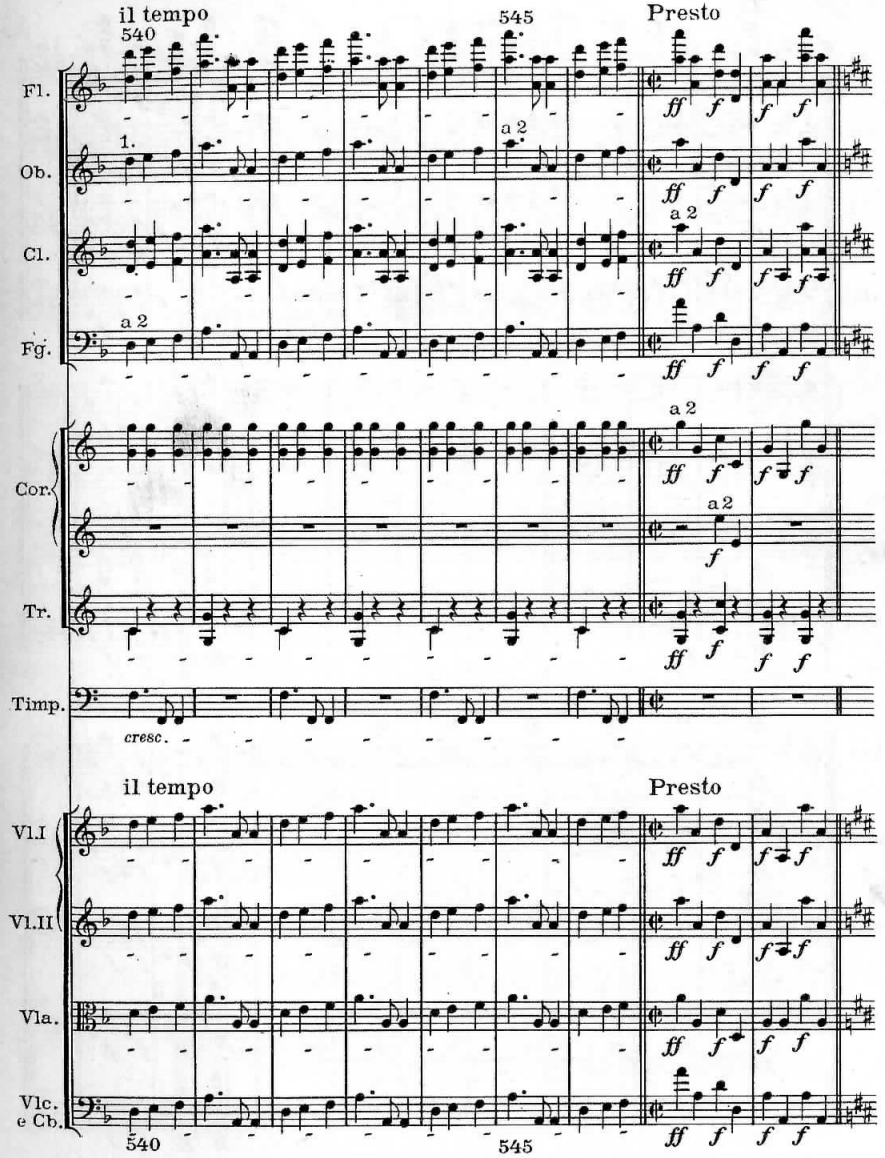

510
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
1.
p
cresc.



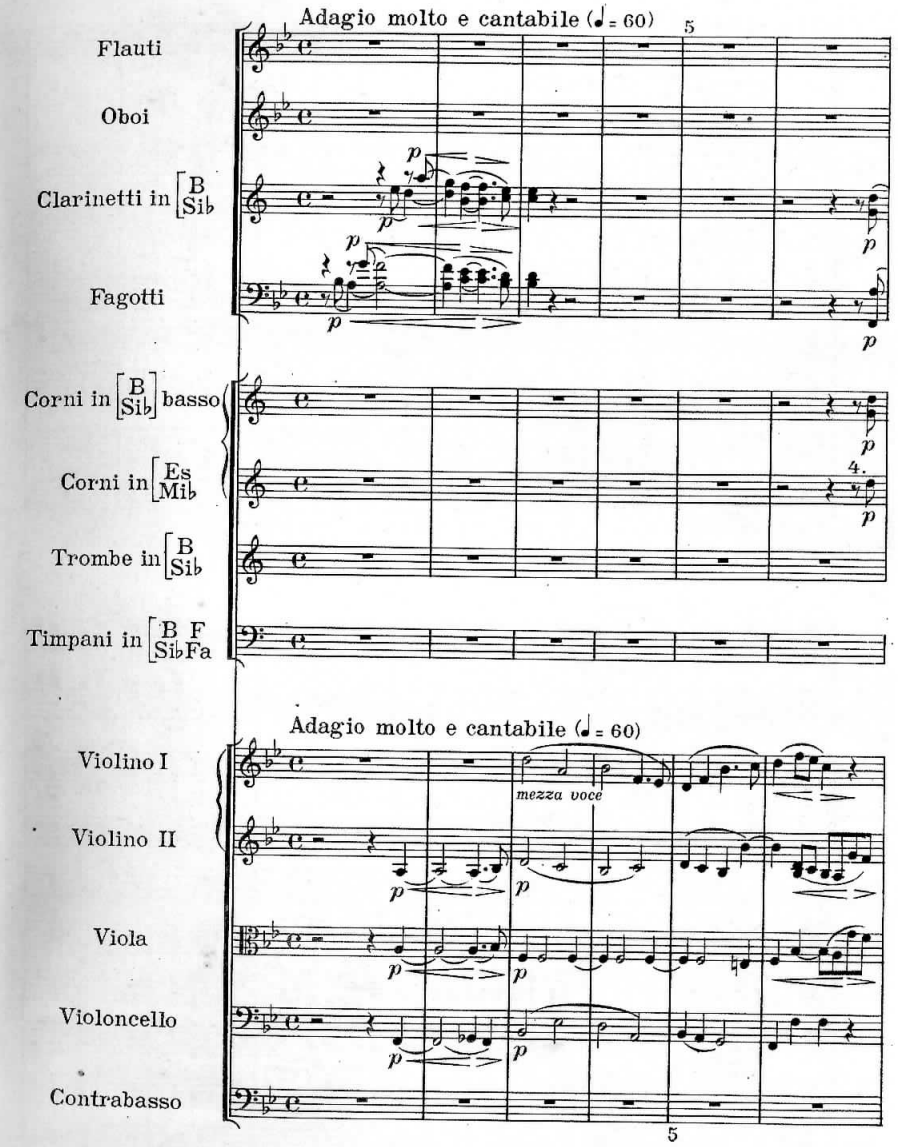


Scherzo (Pag. 82) *da capo al* 𝄋 (Pag. 114)
e poi la Coda (Pag. 126)


Coda
1.
535
string.
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
pp
sempre pp
cresc.
1.2.
a 2
535


il tempo
540
545
Presto
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
1.
a 2
ff
f
cresc.
540
545


550
555
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Vl.I
Vl.II
Vla.
Vlc.
Cb.


Adagio molto e cantabile (♩ = 60)
Flauti
Oboi
Clarinetti in B Sib
Fagotti
Corni in B Sib basso
Corni in Es Mib
Trombe in B Sib
Timpani in B Sib F Fa
Adagio molto e cantabile (♩ = 60)
Violino I
Violino II
Viola
Violoncello
Contrabasso
mezza voce


Cl.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
10
Cl.
Fg.
Cor.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
15
dolce
cresc.
p


Cl.
Fg.
Cor.
Timp.
Vl.I
Vl.II
Vla.
Vlc. e Cb.
20
cresc.
p
più p
Andante moderato (♩= 63)
Ob.
Cl.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
25
1.
1.2.
pp
espressivo


Fl.
Ob.
Cl.
Fg.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
cresc.
morendo
pizz.
30
35
40


Tempo I
Fl.
Ob.
Cl.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
più p
pp
pizz.
arco
sempre stacc.
dolce
45


Cl.
Fg.
Cor.
4.
Vl.I
Vl.II
Vla.
Vlc.
50
cresc.
55


cresc.
Cl.
Fg.
Cor.
4.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
arco
Cb.
più p
60


Andante moderato
Fl.
Ob.
Cl.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
pp
cresc.
65
70
morendo
pizz.

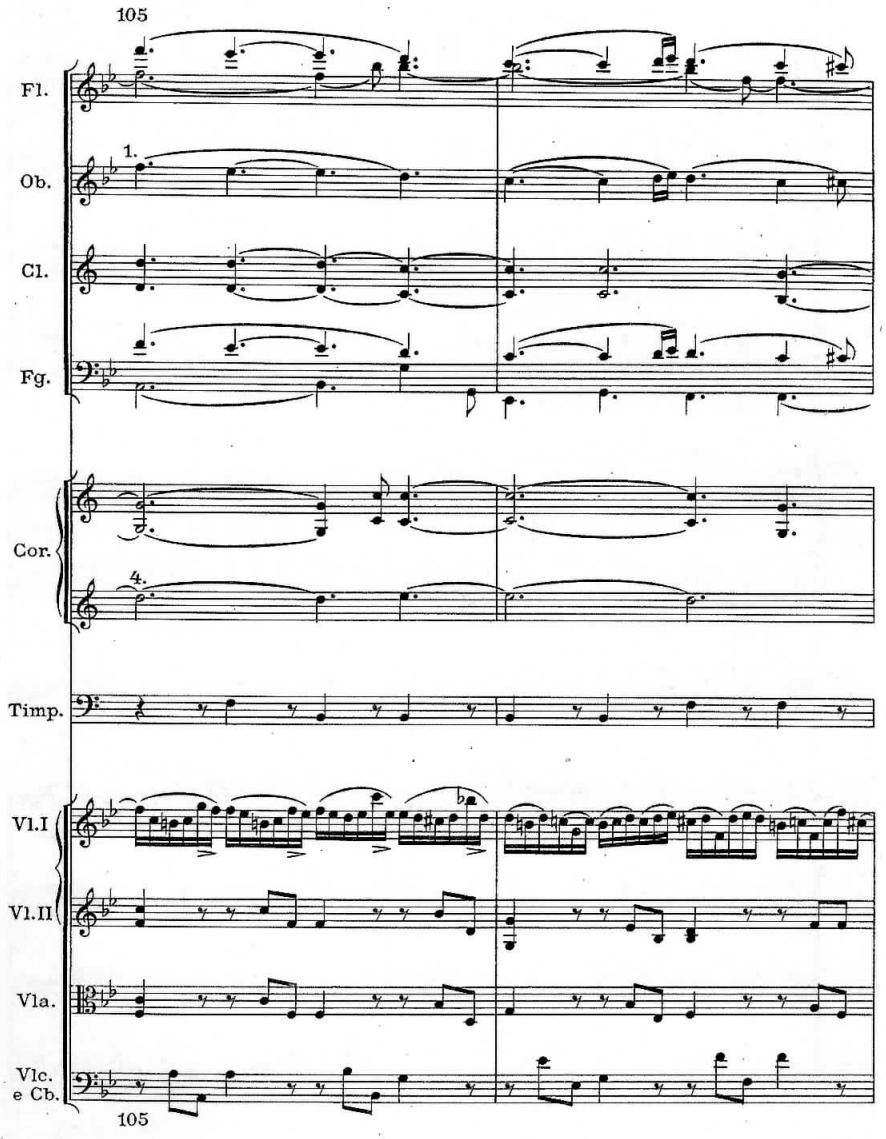

Fl.
Ob.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
cresc.
75
Adagio
morendo
più p
pp
dolce
pizz.
80
85

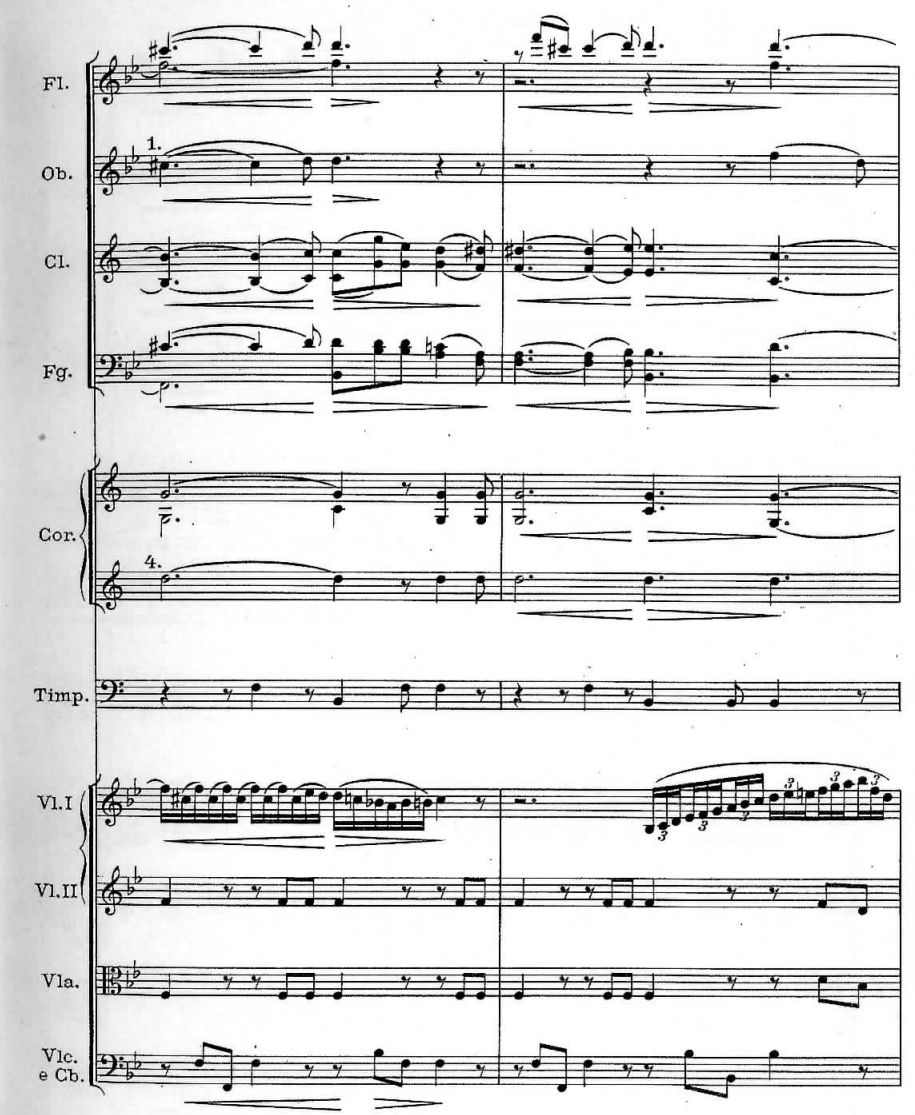

Cl.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
pizz.
pizz.
90
Fl.
Cl.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
dolce
p


Fl.
Cl.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
cresc.
95
Lo stesso tempo
Fl.
Ob.
Cl.
Fg.
Cor.
Timp.
pdolce
sempre p
Lo stesso tempo
arco
Vl.I
Vl.II
Vla.
Vlc.
Cb.
100


Fl.
Ob.
Cl.
Fg.
Cor.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
1.
4.
p


Fl.
Ob.
Cl.
Fg.
Cor.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
1.
4.
cresc.
p
dim.


105
Fl.
Ob.
1.
Cl.
Fg.
Cor.
4.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
105


Fl.
Ob.
1.
Cl.
Fg.
Cor.
4.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.


110
Fl.
Ob.
1.
Cl.
Fg.
Cor.
4.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
cresc.
110 cresc.


Fl.
1.
cresc.
Ob.
Cl.
Fg.
Cor.
4.
Timp.
Vl.I
tr
Vl.II
Vla.
Vlc.
e Cb.


Fl.
Ob.
Cl.
Fg.
Cor.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
p
1.
4.
dim.


115
Fl.
Ob.
Cl.
Fg.
Cor.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
1.
4.
cresc.
115


Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc. e Cb.
120
a 2
arco
dim.
più p
pp
cresc.
f


Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc. e Cb.
A
a 2
sf
ff
espress.
pizz.

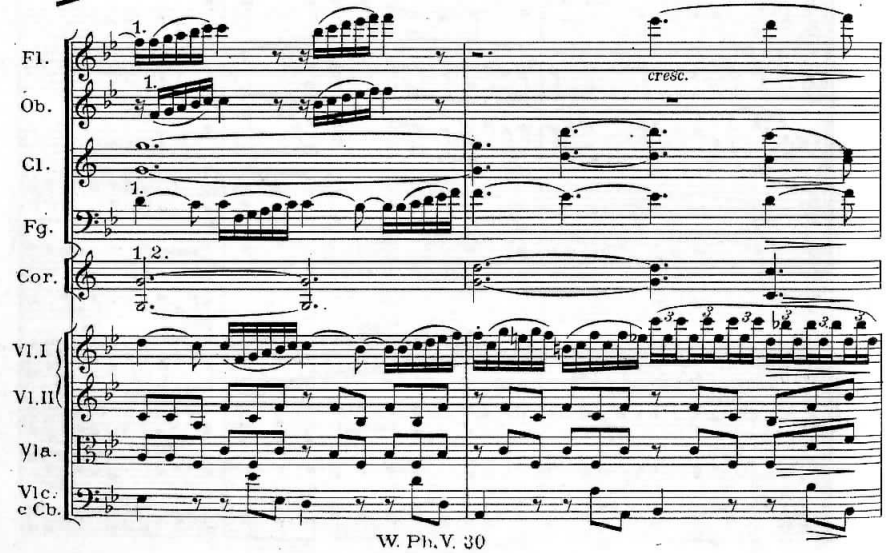

Fl.
Ob.
Cl.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc. e Cb.
dolce
pizz.
125
cantabile
cresc. poco a poco
a 2
arco

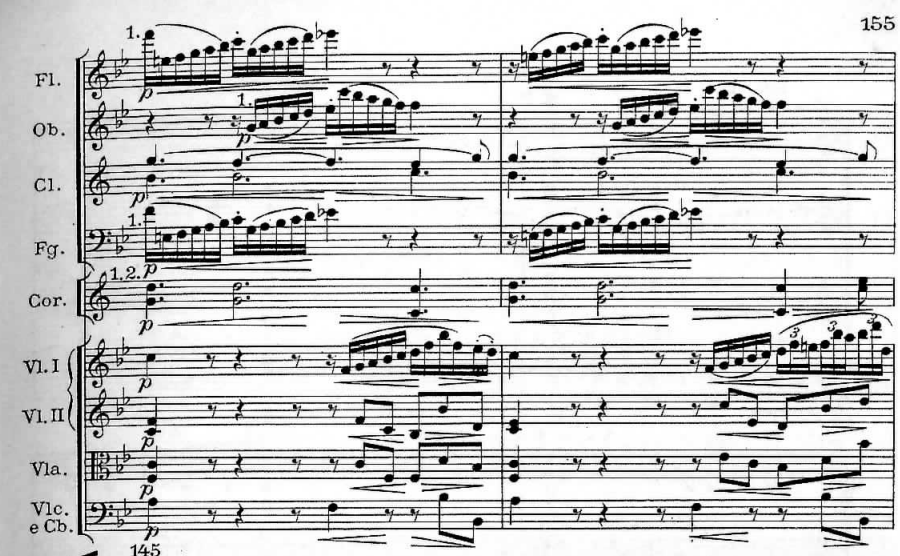

130
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Vl.I
Vl.II
Vla.
Vlc. e Cb.
a 2
f
tr
130


B
a 2
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
sf
ff
pp
p
B


Fl.
Ob.
Cl.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
pp
cresc.
135
Timp.
cresc.
dolce
cantabile
pizz.
arco

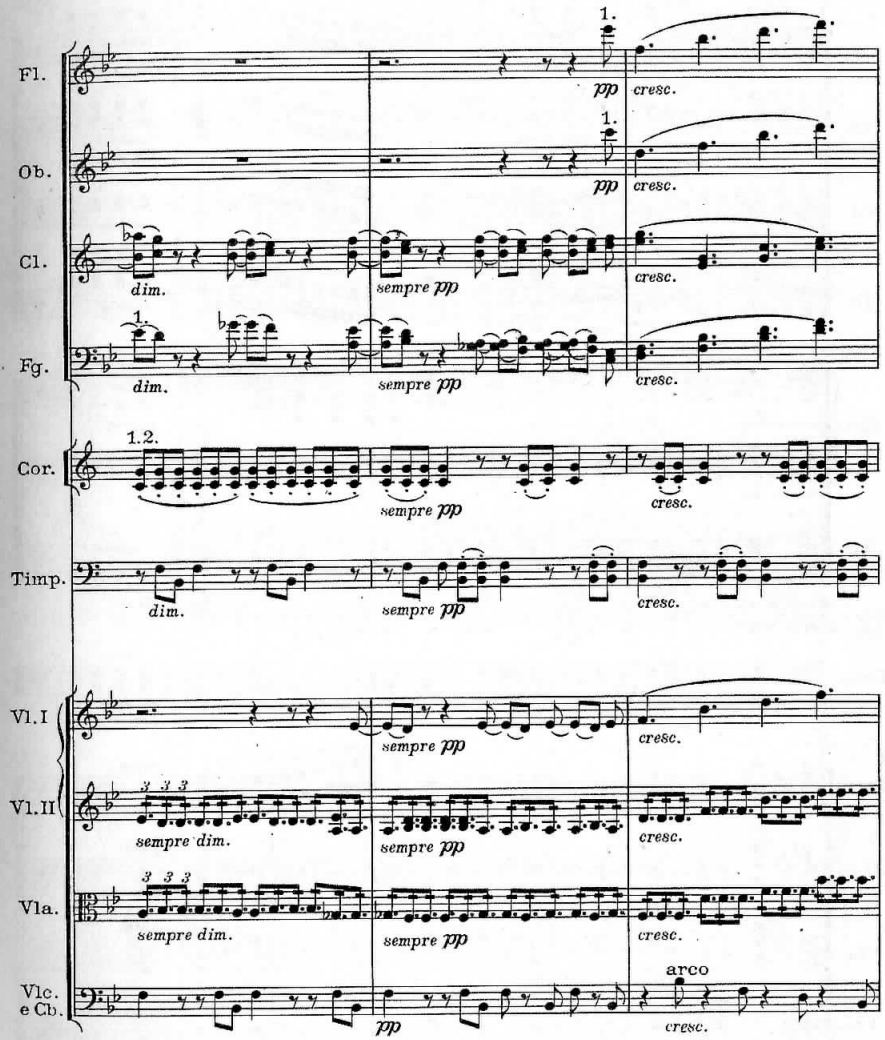

Fl.
Ob.
Cl.
Fg.
Cor.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
dolce
cresc.
pizz.
140


Fl.
Ob.
Cl.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
cresc.


Fl.
Ob.
Cl.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
145


Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
cresc.
dim.
arco


150
C
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
cresc.
f
p
sempre dim.
pizz.
150
C


Fl.
Ob.
Cl.
Fg.
Cor.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
1.
1.2.
pp
cresc.
dim.
sempre pp
sempre dim.
arco


155
1.
Fl.
Ob.
Cl.
Fg.
Cor.
a 2
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
pizz.
155


Presto (♩.= 96)
Flauti
Oboi
Clarinetti in [B Sib
Fagotti
Contrafagotto
Corni in [D Re
Corni in [B Sib] basso
Trombe in [D Re
Timpani in [D A Re La
a 2
5
Presto (♩.= 96)
Violino I
Violino II
Viola
Violoncello
Contrabasso
(arco)
5



*) *Selon le caractère d'un Récitatif, mais in Tempo*





Allegro ma non troppo (♩ = 88)




Tempo I
rit.
Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Timp.
Tempo I
rit.
Vl.II
Vla.
Vlc.
e Cb.
f
ff
40
dim.
Poco adagio
Vivace
Fl.
Ob.
Cl.
Fg.
Poco adagio
Vivace
pizz.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
45
50
55


Tempo I
arco
Vlc.
e Cb.
60
dim.
Adagio cantabile
Tempo I Allegro
Fl.
Ob.
Cl.
Fg.
Cor.
dolce
Adagio cantabile
Tempo I Allegro
Vlc.
e Cb.
65
cresc.
1.2.
70
75



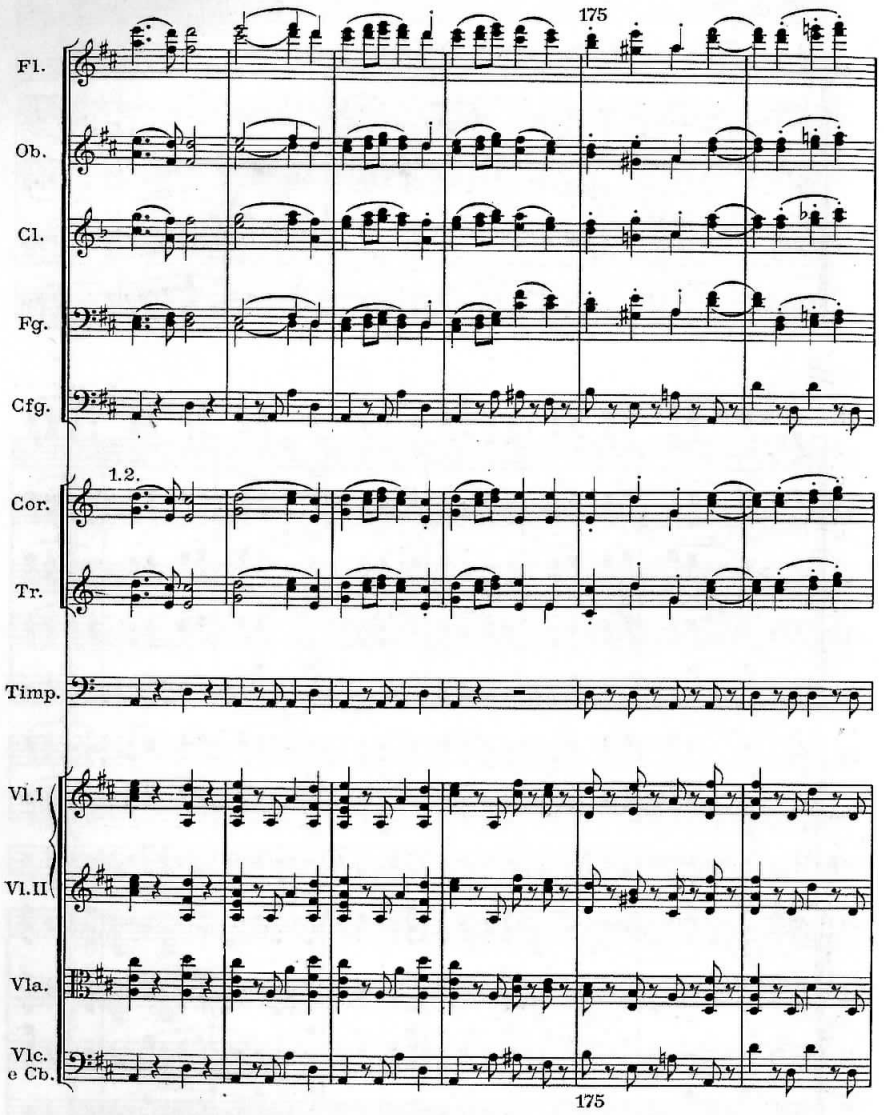
W. Ph. V. 30



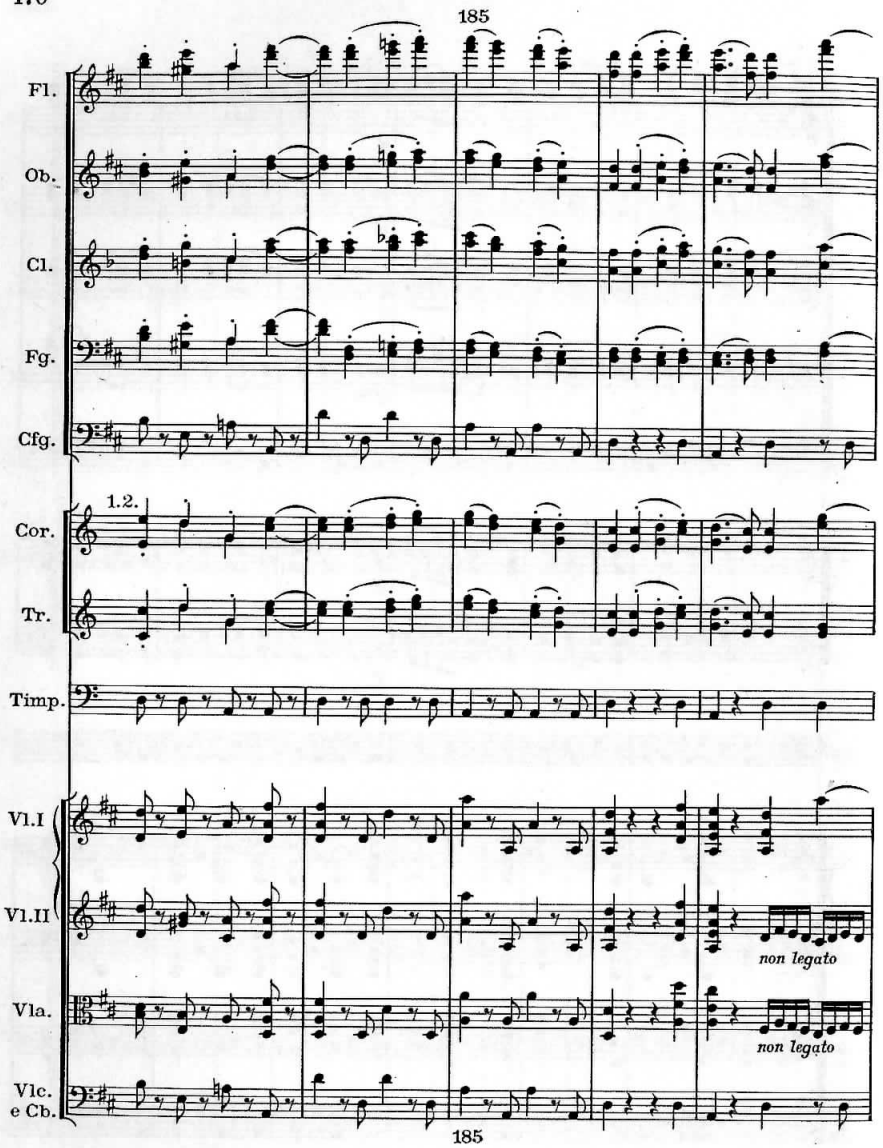
W. Ph. V. 30


A
1.
Fg.
arco
Vl.I
Vl.II
arco
p
pdolce
Vla.
Vlc.
Cb.
A
140
Fg.
1.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
145
150
Fg.
1.
cresc.
p
Vl.I
Vl.II
Vla.
Vlc.
Cb.
cresc.
p
155
cresc.


1.
Fg.
cresc.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
160
B
Fl.
Ob.
f
in A-La
Cl.
Fg.
Cfg.
sf
1.2.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
B
f
165
170


175
Fl.
Ob.
Cl.
Fg.
Cfg.
1.2.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
175


180
Fl.
Ob.
Cl.
Fg.
Cfg.
sf
1.2.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
180


185
Fl.
Ob.
Cl.
Fg.
Cfg.
1.2.
Cor.
Tr.
Timp.
Vl.I
Vl.II
non legato
Vla.
non legato
Vlc.
e Cb.
185


C
190
Fl.
Ob.
Cl.
Fg.
Cfg.
1.2.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
C
190

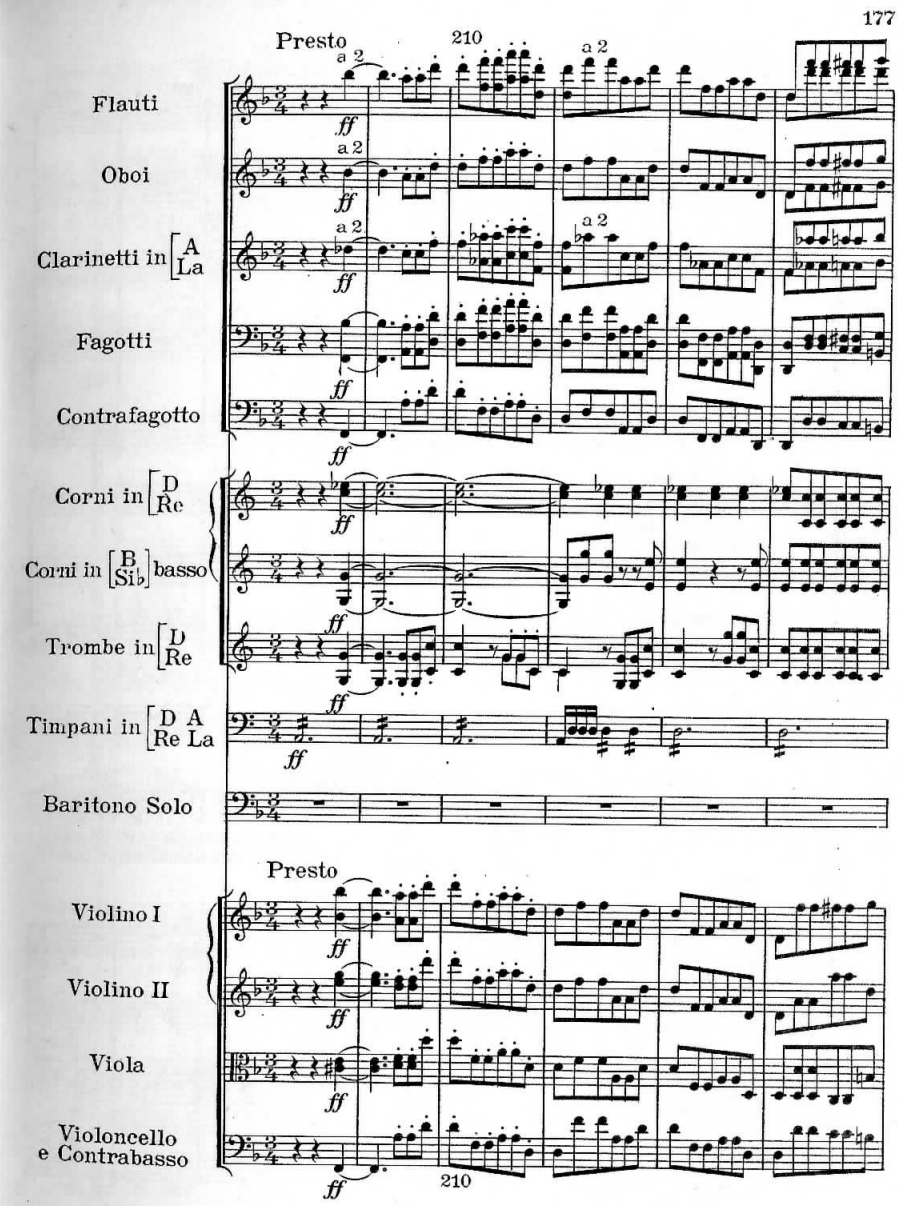

Fl.
Ob.
Cl.
Fg.
Cfg.
1. 2.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
sempre f
sempre f
sempre f
sempre f


195
Fl.
Ob.
Cl.
Fg.
Cfg.
1.2.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
195


Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
a 2
1.2. a 2


200
poco ritenente
1.
Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
a 2
1.2.
sf
p
200


1.
poco adagio
Tempo I
205
Fl.
Ob.
Cl.
Fg.
Cfg.
1.2.
Cor.
Tr.
Timp.
poco adagio
Tempo I
Vl.I
Vl.II
Vla.
Vlc.
Cb.
205


Presto
210
Flauti
Oboi
Clarinetti in [A La]
Fagotti
Contrafagotto
Corni in [D Re]
Corni in [B Sib] basso
Trombe in [D Re]
Timpani in [D A Re La]
Baritono Solo
Presto
Violino I
Violino II
Viola
Violoncello e Contrabasso
210

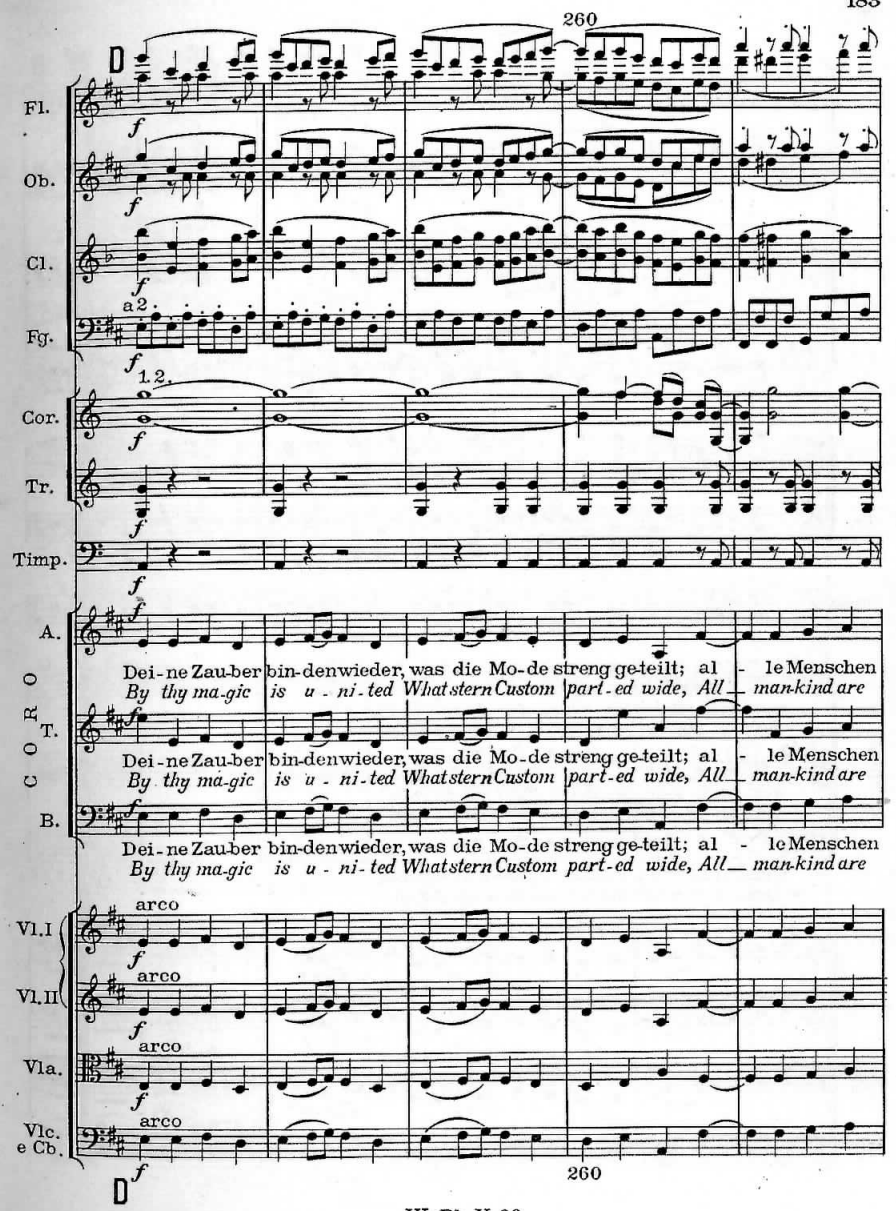

215
Recitativo
220
Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Timp.
Brt. Solo
O Freun - de, nicht die - se Tö-ne!
O friends, no more these sounds con-ti-nue,
Recitativo
Vl.I
Vl.II
Vla.
Vlc. e Cb.
p
215
220


Recit.
Brt. Solo
son-dern laßt uns an - - - - ge-neh-me-re an-
Let us raise a song of sym-pathy, of
Vl.I
Vl.II
Vla.
Vlc. e Cb.
colla voce
225
Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Timp.
Brt. Solo
a 2
1. 2.
3. 2.
ad lib.
stimmen, und freu - - - - - - - den-vol-le re.
gladness, O Joy let us praise thee!
Vl.I
Vl.II
Vla.
Vlc. e Cb.
230
235


Allegro assai
240
Flauti
Oboi
Clarinetti in [A La
Fagotti
Contrafagotto
Corni in [D Re
Corni in [B Sib
Trombe in [D Re
Timpani in [D Re A La
SOLI
Soprano
Alto
Tenore
Baritono
Freu-de,
Praise her,
Freu-de, Freu-de, schöner
praise, oh praise to Joy, the
CORO
Soprano
Alto
Tenore
Basso
Freu-de!
Praise her,
Freude!
praise her,
Allegro assai
pizz.
Violino I
Violino II
Viola
Violoncello e Contrabasso
240


Ob.
Cl.
Brt. Solo
Göt-ter-fun-ken, Toch-ter aus E - ly - si-um,
God descended Daugh-ter of E - ly - si-um,
wir be-tre-ten feu-er-trunken,
Ray of mirth and rapture blen-ded,
Vl.I
Vl.II
Vla.
Vlc. e Cb.
245
Ob.
Cl.
Brt. Solo
Himm-li-sche, dein Hei - lig-tum!
Goddess, to thy shrine we come.
Dei-ne Zau-ber bin-den wieder, was die Mo-de
By thy ma-gic is u - ni-ted what stern Custom
Vl.I
Vl.II
Vla.
Vlc. e Cb.
250


255
Fl.
Ob.
Cl.
Fg.
Brt. Solo
cresc.
1.
a 2
streng ge-teilt; al - le Men-schen werden Brüder, wo dein sanf-ter Flü-gel weilt.
par-ted wide, All_ man-kind are brothers plight-ed where thy gen-tle wings a-bide.
Vl.I
Vl.II
Vla.
Vlc. e Cb.
p
255


260
D
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
a 2
1.2.
A.
T.
B.
CORO
Dei-ne Zau-ber bin-den wieder, was die Mo-de streng ge-teilt; al - le Menschen
By thy ma-gic is u - ni-ted What stern Custom part-ed wide, All_ man-kind are
arco
Vl.I
Vl.II
Vla.
Vlc. e Cb.
f
260


265
Fl.
Ob.
Cl.
Fg.
a 2
Cor.
1.2.
Tr.
Timp.
CORO
A.
T.
B.
wer-den Brü-der, wo dein sanfter Flü-gel weilt.
brothers plighted Where thy gen-tle wings a-bide.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
sempre f
265

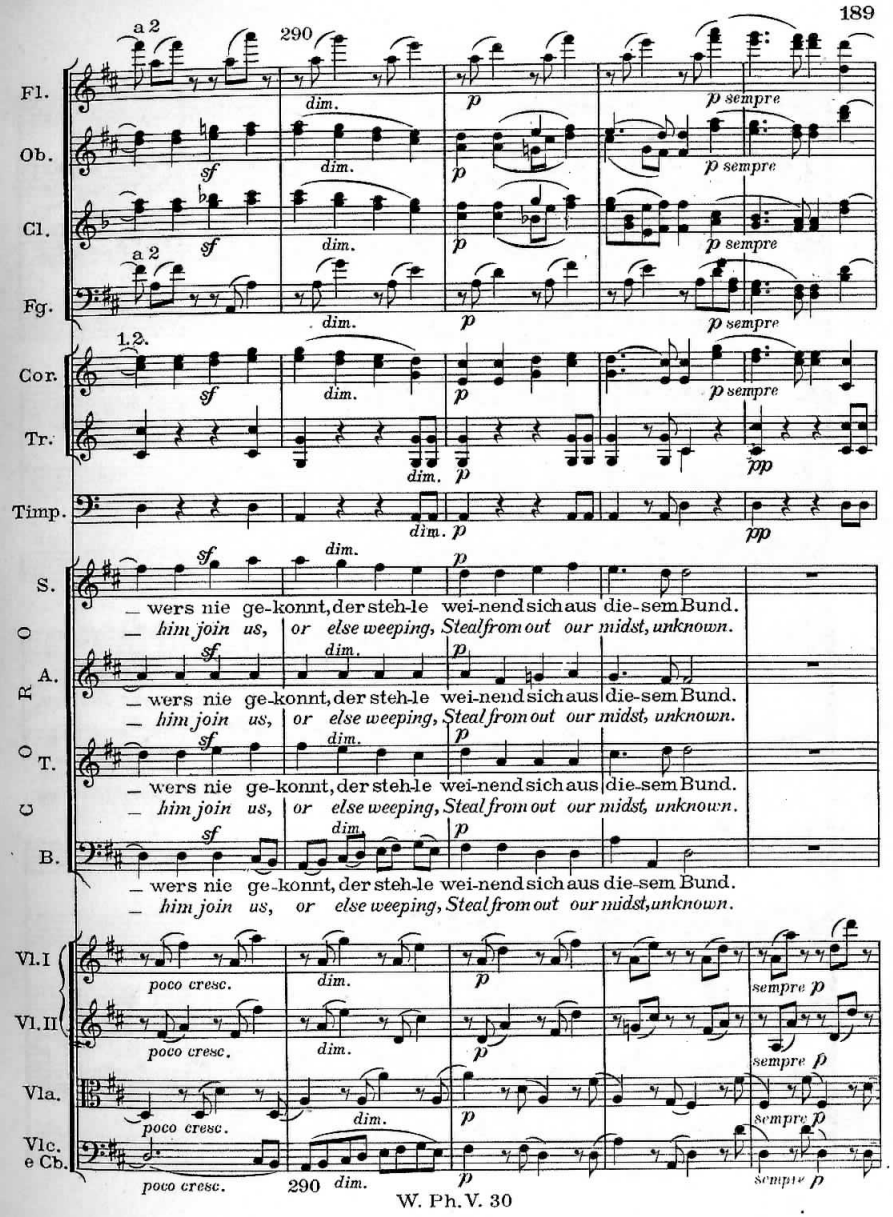

270
1.
Fl.
Ob.
Cl.
Fg.
p dolce
1.2.
Cor.
Tr.
Timp.
SOLI
A.
T.
Brt.
Wem der gro-ße Wurf ge-lun-gen, ei-nes Freundes Freundzusein,
Ye to whom the boon is measur'd Friend to be of faith-ful friend,
Vl.I
Vl.II
Vla.
Vlc.
Cb.
p
270


Fl.
Fg.
Cor.
SOLI
S.
Wer ein hol-des Weib er-run-gen, mi-sche sei-nen Ju-bel ein!
Who a wife has won and trea-sur'd To our strain your voi-ces lend,
A.
wer ein hol-des Weib er-run-gen, mi-sche sei-nen Ju-bel ein!
Who a wife has won and trea-sur'd To our strain your voi-ces lend,
T.
wer ein hol-des Weib er-run-gen, mi-sche sei-nen Ju-bel ein!
Who a wife has won and trea-sur'd To our strain your voi-ces lend,
Brt.
wer ein hol-des Weib er-run-gen, mi-sche sei-nen Ju-bel ein! Ja,
Who a wife has won and trea-sur'd To our strain your voi-ces lend, Yea,
Vlc.
275

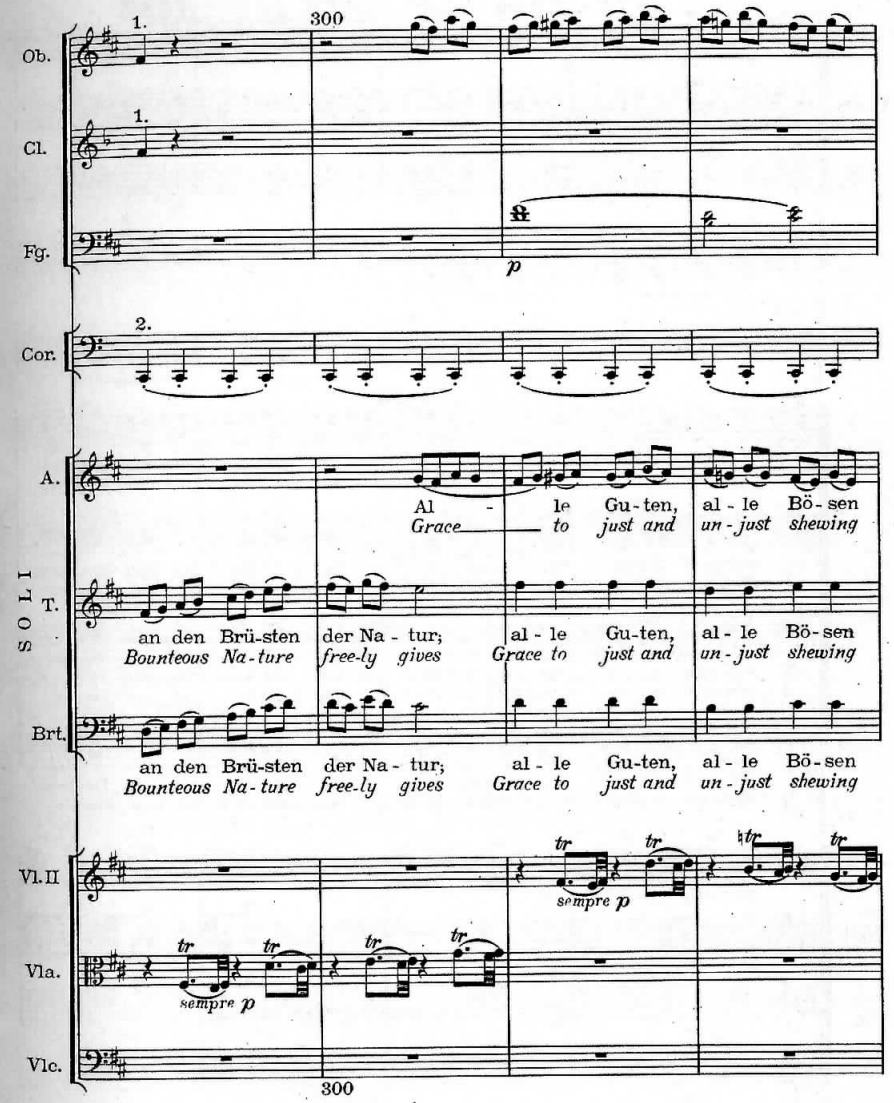

E
Fl.
Fg.
Cor.
cresc.
SOLI
S.
Ja, wer auch nur ei-ne See-le sein nennt auf dem Er-den-rund! Und
Yea, if a-ny hold in keep-ing On-ly one heart all his own, Let
A.
Ja, wer auch nur ei-ne See-le sein nennt auf dem Er-den-rund! Und
Yea, if a-ny hold in keep-ing On-ly one heart all his own, Let
T.
Ja, wer auch nur ei-ne See-le sein nennt auf dem Er-den-rund! Und
Yea, if a-ny hold in keep-ing On-ly one heart all his own, Let
Brt.
wer auch nur ei-ne See-le sein nennt auf dem Er-den-rund! Und
if a-ny hold in keep-ing On-ly one heart all his own, Let
Vlc.
E
280


Fl.
Fg.
Cor.
dim.
SOLI
S.
wers nie ge-konnt, der steh-le wei-nend sich aus die-sem Bund.
him join us, or else weep-ing, Steal from out our midst, un-known.
A.
wers nie ge-konnt, der steh-le wei-nend sich aus die-sem Bund.
him join us, or else weep-ing, Steal from out our midst, un-known.
T.
wers nie ge-konnt, der steh-le wei-nend sich aus die-sem Bund.
him join us, or else weep-ing, Steal from out our midst, un-known.
Brt.
wers nie ge-konnt, der steh-le wei-nend sich aus die-sem Bund.
him join us, or else weep-ing, Steal from out our midst, un-known.
CORO
B.
Ja,
Yea,
Vla.
Vlc.
Cb.


285
a 2
Fl.
Ob.
Cl.
Fg.
1.2.
Cor.
Tr.
Timp.
CORO
S.
A.
T.
B.
Ja, wer auch nur ei - ne See - le seinnennt auf dem Er- den-rund! Und
Yea, if a - ny hold in keep - ing On - ly one heart all his own, Let
– wer auch nur ei - ne See - le seinnennt auf dem Er- den-rund! Und
– if a - ny hold in keep - ing On - ly one heart all his own, Let
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
285


a 2
290
Fl.
Ob.
Cl.
Fg.
1.2.
Cor.
Tr.
Timp.
CORO
S.
A.
T.
B.
– wers nie ge-konnt, der steh-le wei-nend sich aus die-sem Bund.
– him join us, or else weeping, Steal from out our midst, unknown.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
poco cresc.
290


295
F
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
SOLI
T.
Brt.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
1.
2.
sempre p
p
Freu - de trinken al - le We-sen
Draughts of joy, from cup o'er flow-ing,
tr
295
F


300
Ob.
Cl.
Fg.
Cor.
A.
SOLI
T.
Brt.
Vl.II
Vla.
Vlc.
1.
2.
p
Al - le Gu-ten, al - le Bö-sen
Grace to just and un-just shewing
an den Brü-sten der Na-tur; al - le Gu-ten, al - le Bö-sen
Bounteous Na-ture free-ly gives Grace to just and un-just shewing
tr
sempre p
300

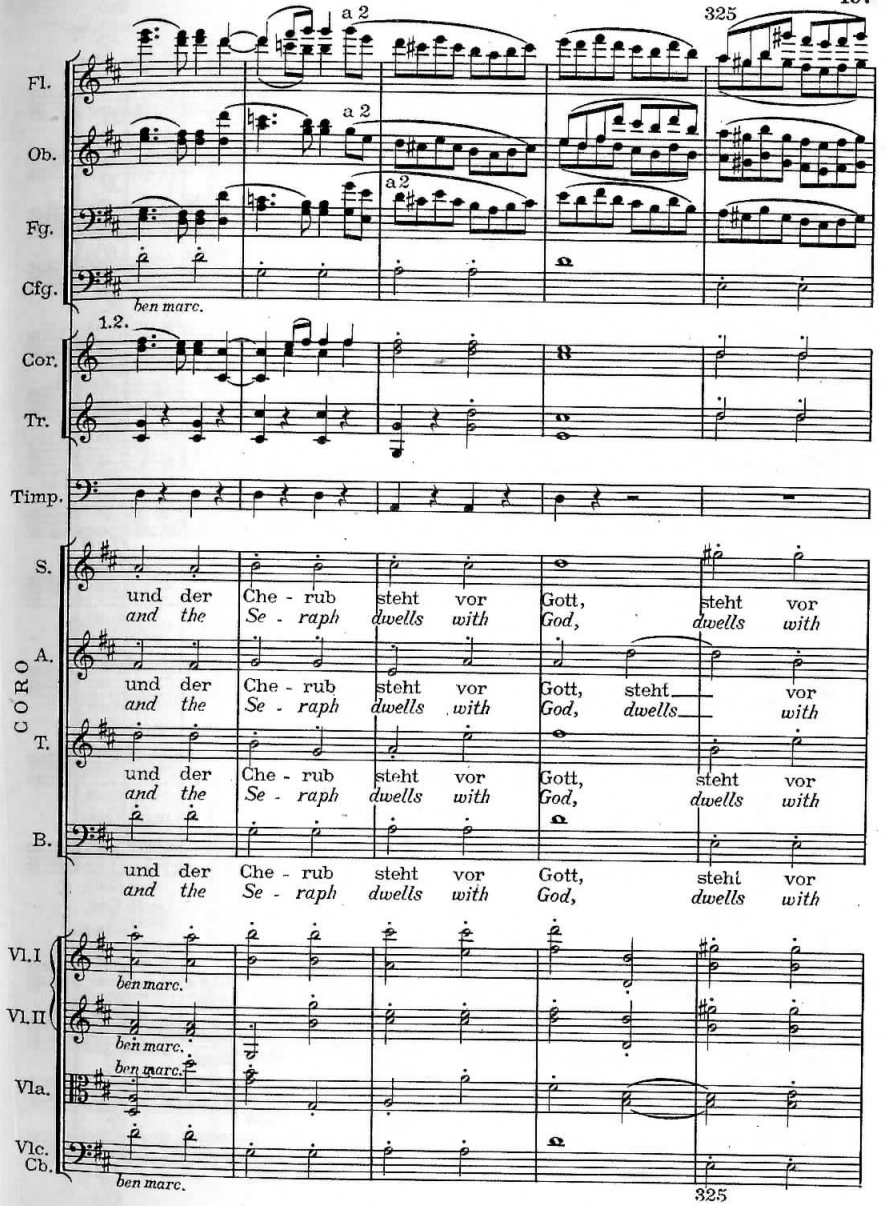

305
Fl.
Ob.
Fg.
Cor.
Timp.
S.
A.
T.
Brt.
SOLI
Vl.I
Vl.II
Vla.
Vlc.
sempre p
a 2
Küs - se gab sie uns und Re-ben,
Wine she gave to us, and kiss-es,
fol-gen ih-rer Ro-sen-spur. Küs - se gab sie uns und Re-ben,
Blessing ev-'ry thing that lives. Wine she gave to us, and kiss-es,
305


310
Fl.
Ob.
Cl.
Fg.
Cor.
Timp.
S.
A.
T.
Brt.
SOLI
Vl.I
Vl.II
Vla.
Vlc.
ei-nen Freund, ge-prüft im Tod; Wol - lust ward dem Wurm ge-ge-ben,
Loy-al friend on life's steep road, E'en the worm can feel life's bliss-es
cresc.
310

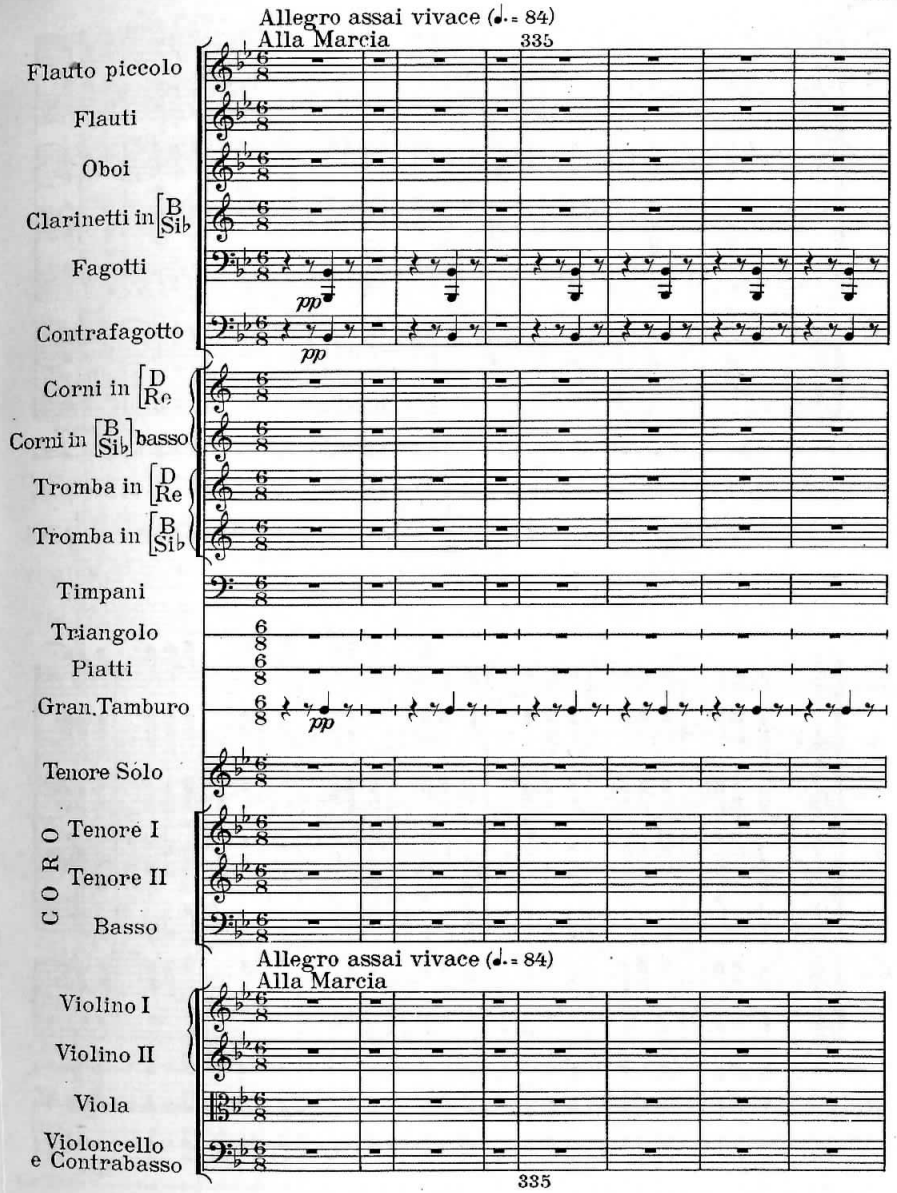

G
Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Timp.
SOLI
S.
A.
T.
Brt.
und der Che-rub steht vor Gott!
And the Se-raph dwells with God.
und der Che-rub steht vor Gott!
And the Se-raph dwells with God.
CORO
S.
A.
T.
B.
Küs-se gab sie uns und Re-ben,
Wine she gave to us, and kiss-es,
Küs-se gab sie uns und Re-ben,
Wine she gave to us, and kiss-es,
Vl.I
Vl.II
Vla.
Vlc.
Cb.
sempre f
G


315
Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
1.2.a2
Tr.
Timp.
CORO
S.
ei-nen Freund, ge-prüft im Tod; Wol-lust ward dem
Loy-al friend on life's steep road, E'en the worm can
A.
ei-nen Freund, ge-prüft im Tod; Wol-lust ward dem
Loy-al friend on life's steep road, E'en the worm can
T.
ei-nen Freund, ge-prüft im Tod; Wol-lust ward dem
Loy-al friend on life's steep road, E'en the worm can
B.
ei-nen Freund, ge-prüft im Tod; Wol-lust ward dem
Loy-al friend on life's steep road, E'en the worm can
Vl.I
Vl.II
Vla.
Vlc.
Cb.
sempre più f
315


320
Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
1.2.
Tr.
Timp.
CORO
S.
A.
T.
B.
Wurm ge - ge - ben, und der Che - rub steht vor Gott,
feel life's bliss - es, And the Se - raph dwells with God,
Vl.I
Vl.II
Vla.
Vlc.
Cb.
ff
sf
tr
320


325
a 2
Fl.
Ob.
Fg.
Cfg.
ben marc.
1.2.
Cor.
Tr.
Timp.
CORO
S.
A.
T.
B.
und der Che - rub steht vor Gott, steht vor
and the Se - raph dwells with God, dwells with
Vl.I
Vl.II
Vla.
Vlc.
Cb.
325


330
molto ten.
Fl.
Ob.
a 2.
Fg.
Cfg.
Cor.
Tr.
Timp.
CORO
S.
A.
T.
B.
Gott, God,
vor with
Gott, God,
vor Gott. with God.
Vl.I
Vl.II
Vla.
Vlc. e Cb.
330


Allegro assai vivace (♩. = 84)
Alla Marcia
335
Flauto piccolo
Flauti
Oboi
Clarinetti in [B Sib]
Fagotti
Contrafagotto
pp
Corni in [D Re]
Corni in [B Sib] basso
Tromba in [D Re]
Tromba in [B Sib]
Timpani
Triangolo
Piatti
Gran. Tamburo
Tenore Solo
CORO
Tenore I
Tenore II
Basso
Allegro assai vivace (♩. = 84)
Alla Marcia
Violino I
Violino II
Viola
Violoncello e Contrabasso
335

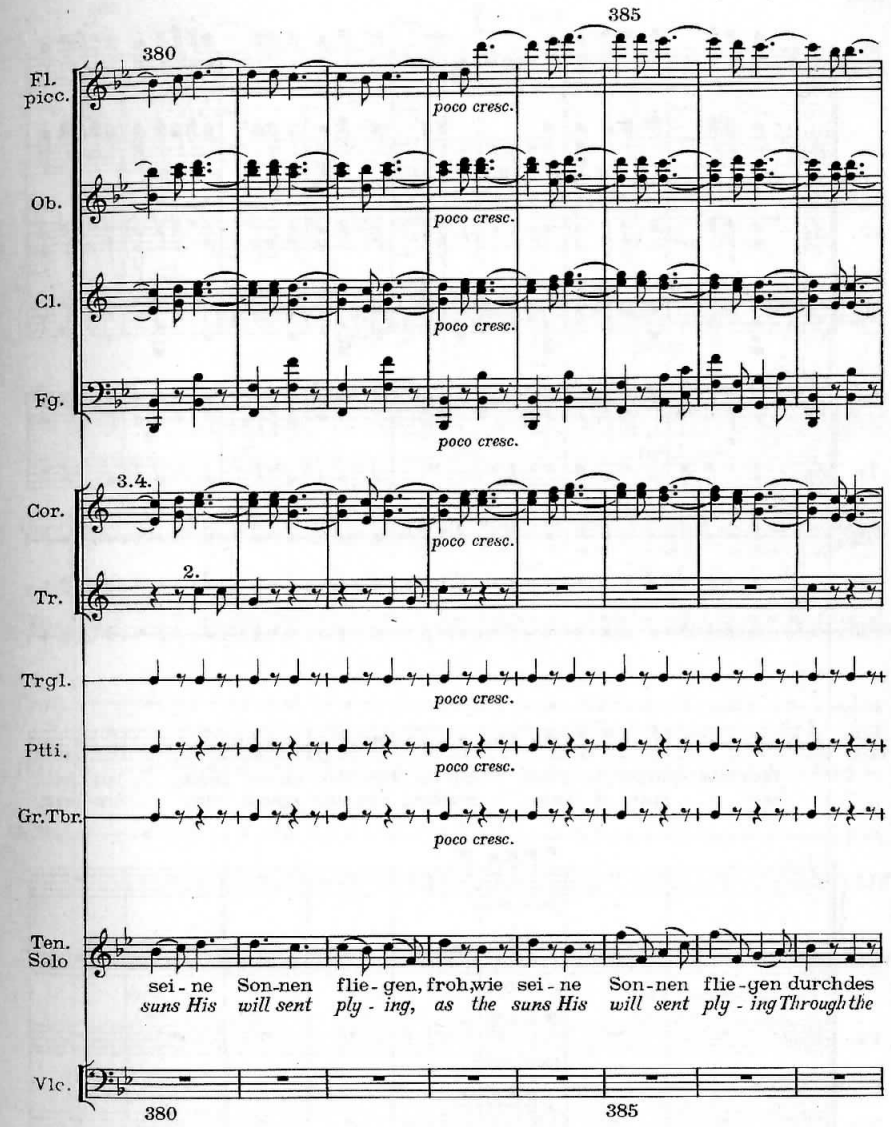

Fl. picc.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trgl.
Ptti.
Gr.Tbr.
3.4.
2. in B - Sib
pp
sempre
340
345


Fl. picc.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trgl.
Ptti.
Gr.Tbr.
3.4.
2.
350
355


H
Fl. picc.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trgl.
Ptti.
Gr.Tbr.
Vl.I
Vl.II
Vla.
Vlc.
3.4.
2.
sempre pp
pp
360


H
Fl. picc.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trgl.
Ptti.
Gr.Tbr.
3.4.
2.
365
370


375
Fl. picc.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trgl.
Ptti.
Gr.Tbr.
Ten. Solo
Froh, froh, wie sei-ne Son-nen,
Glad, glad, glad, as his suns, the
Vl.I
Vl.II
Vla.
Vlc.
pp
sempre pp
3.4.
2.
375


380
385
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Tr.
Trgl.
Ptti.
Gr.Tbr.
poco cresc.
3.4.
2.
Ten. Solo
sei-ne Son-nen flie-gen, froh, wie sei-ne Son-nen flie-gen durch des
suns His will sent ply-ing, as the suns His will sent ply-ing Through the
Vlc.
380
385


390
I
395
Fl.
picc.
Ob.
Cl.
Fg.
3.4.
Cor.
2.
Tr.
Trgl.
Ptti.
Gr.Tbr.
Ten.
Solo
Him-mels prächt-gen Plan, lau-fet, Brü-der, eu-re Bahn, lau-fet,
vast a - byss of_ space, Brothers, run your joy-ous race, bro-thers,
Vl.I
Vl.II
Vla.
Vlc.
poco cresc.
poco cresc.
poco cresc.
poco cresc.
390
395
I


400
Fl.
picc.
poco f
Ob.
poco f
Cl.
poco f
Fg.
poco f
3.4.
Cor.
poco f
2.
Tr.
Trgl.
Ptti.
Gr.Tbr.
Ten.
Solo
Brü - der, eu - re_ Bahn,_ freu-dig, wie ein Held zum Sie-gen, wie ein
run your joy - ous_ race,_ He - ro - like to con-quest fly-ing, on, to
Vlc.
400

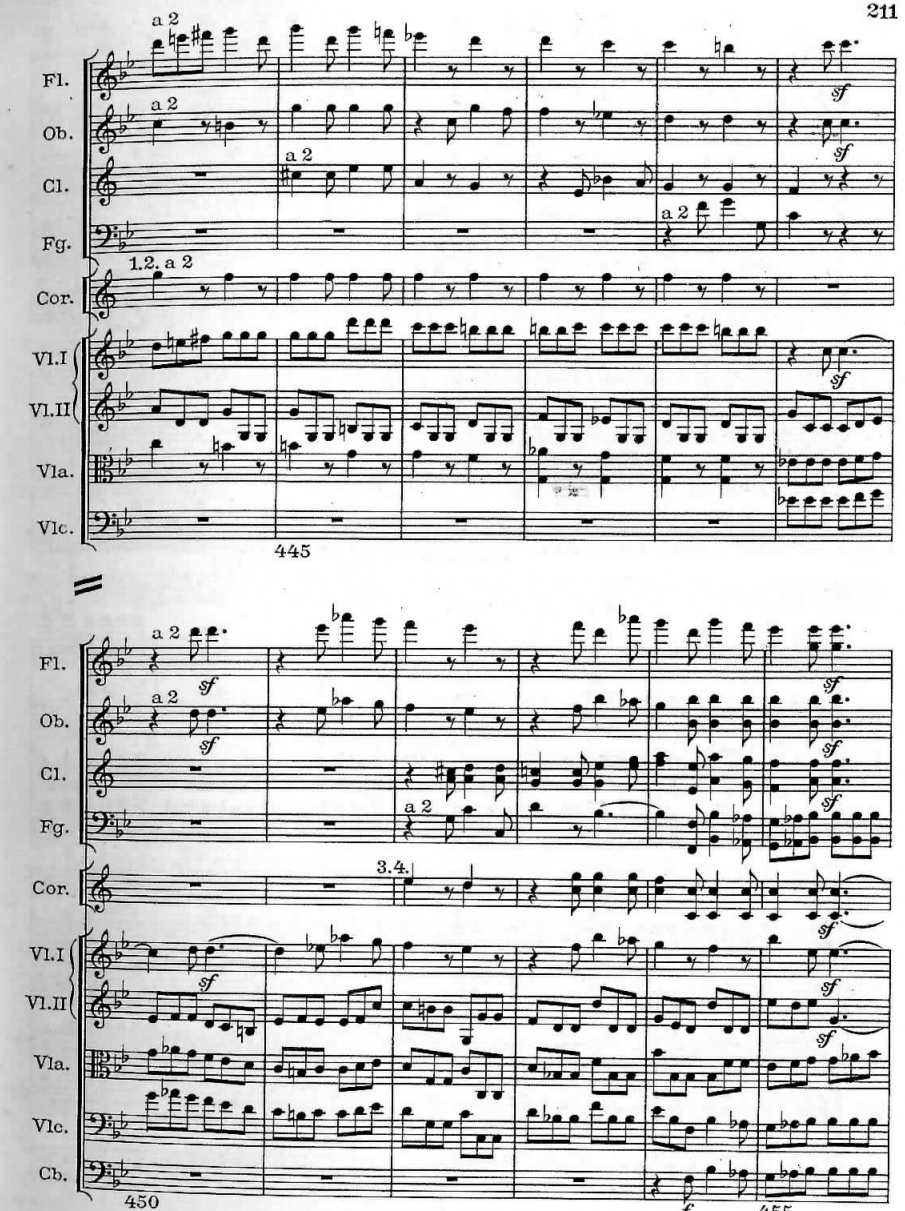

405
410
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Tr.
Trgl.
Ptti.
Gr.Tbr.
Ten. Solo
Held zum Sie-gen, lau-fet, Brü-der, eu-re Bahn,
con - quest fly-ing, Brothers, run your joy-ous race,
C O R O
T.I
T.II
B.
Lau-fet, Bro-thers,
Vl.I
Vl.II
Vla.
Vlc.
poco f
405
410
W. Ph.V.30


415
Fl. picc.
Ob.
Cl.
Fg.
Cor.
Tr.
Trgl.
Ptti.
Gr.Tbr.
Ten. Solo
C O R O
T.I
T.II
B.
Brü-der, eu-re Bahn, freu-dig, wie ein Held zum Sie-gen,
run your joy-ous race, He-ro-like to con-quest fly-ing,
Vl.I
Vl.II
Vla.
Vlc. e Cb.
piùf
415 piùf


420
425
Fl.
picc.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trgl.
Ptti.
Gr.Tbr.
Ten.
Solo
wie ein Held zum Sie - gen.
on, to con - quest fly - ing.
C O R O
T. I
wie ein Held zum Sie - gen, freu - dig,
on, to con - quest fly - ing, Joy - ous,
T. II
wie ein Held zum Sie - gen, freu - dig,
on, to con - quest fly - ing, Joy - ous,
B.
wie ein Held zum Sie - gen, freu - dig,
on, to con - quest fly - ing, Joy - ous,
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
420
425


430
K
Fl.
picc.
Ob.
Cl.
a 2
Fg.
a 2
Cfg.
Cor.
a 2
Tr.
Trgl.
Ptti.
Gr.Tbr.
NB. Diese 6 Takte können nicht vom Chor, wohl aber vom Solosänger ausgelassen werden
NB. These 6 bars may be omitted by the Soloist, not, however by the chorus
Ten.
Solo
Freu - dig, freu - dig, wie ein Held, ein Held zum Sie - gen.
Joy - ous, joy - ous, He - ro - like to con - quest fly - ing.
C O R O
I
freu-dig, wie ein Held zum Sie - gen.
joy - ous, on, to con - quest. fly - ing.
T. II
freu-dig, wie ein Held zum Sie - gen.
joy - ous, on, to con - quest fly - ing.
B.
freu-dig, wie ein Held zum Sie - gen.
joy - ous, on, to con - quest fly - ing.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
430
K


Cl.
Fg.
Cor.
Vl.I
Vl.II
Vlc. e Cb.
a 2
sempre ff
sf
3.4. a 2
435
Fl.
Ob.
Vla.
Vlc.
Cb.
440

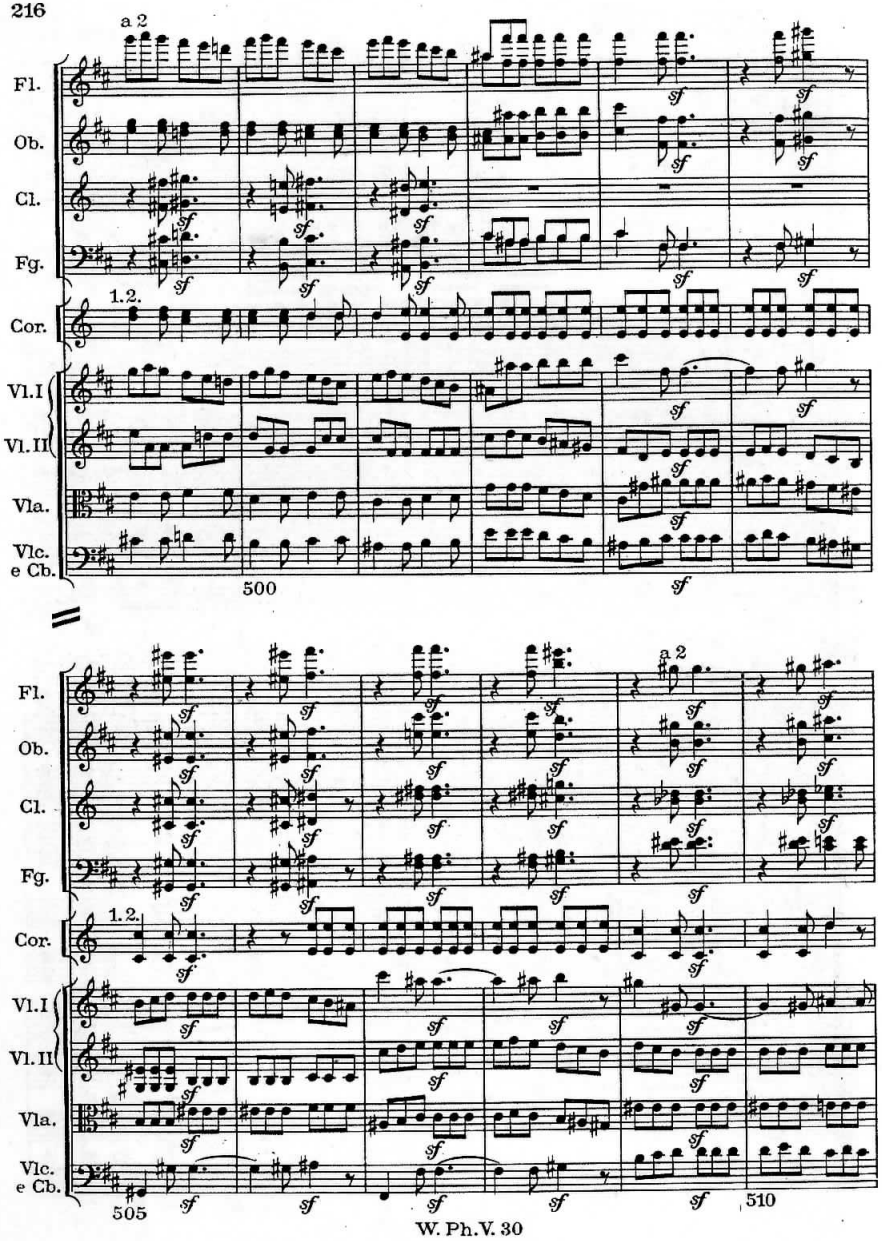

Fl.
Ob.
Cl.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
a 2
1.2. a 2
3.4.
sf
f
445
450
455

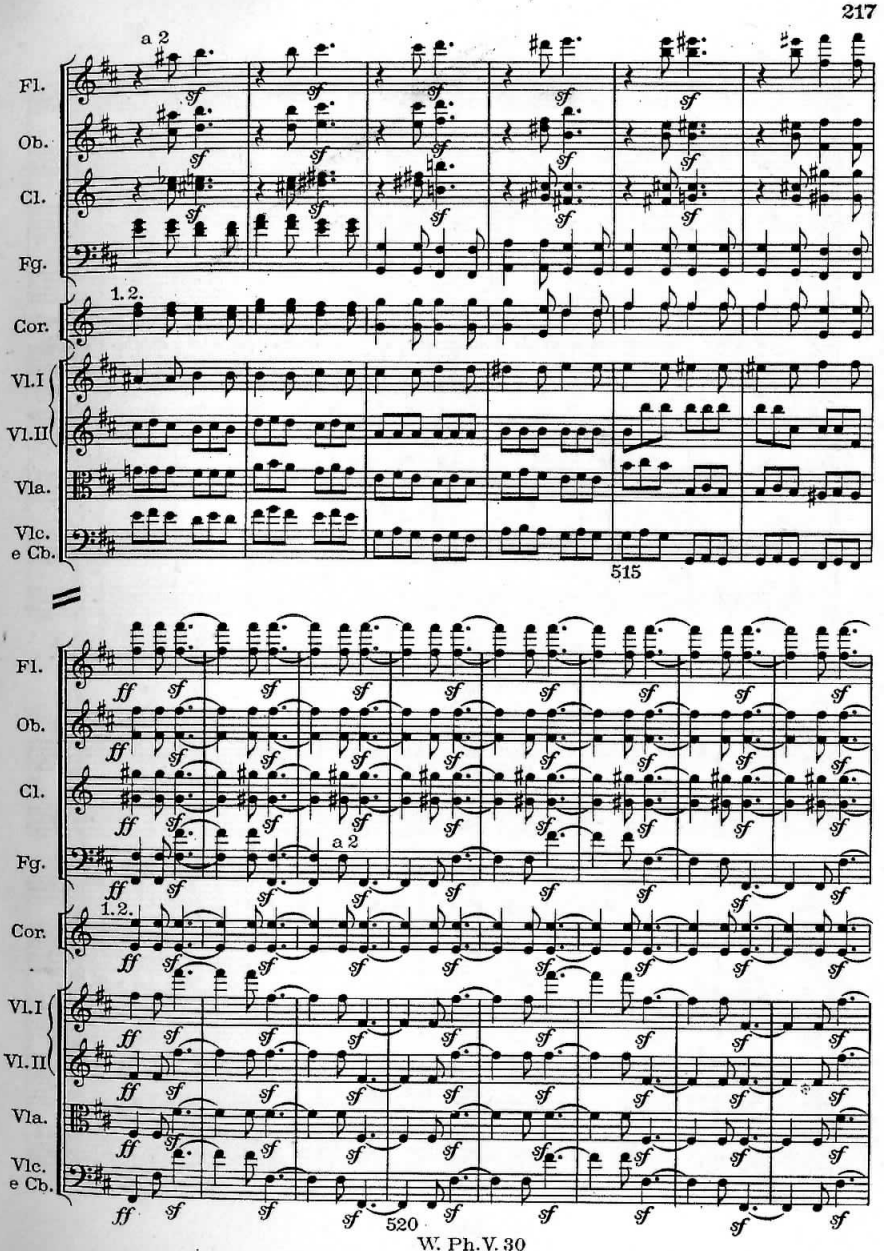

Fl.
Ob.
Cl.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
a 2
3. 4.
460
465


Fl.
Ob.
Cl.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
a 2
1.
470
475

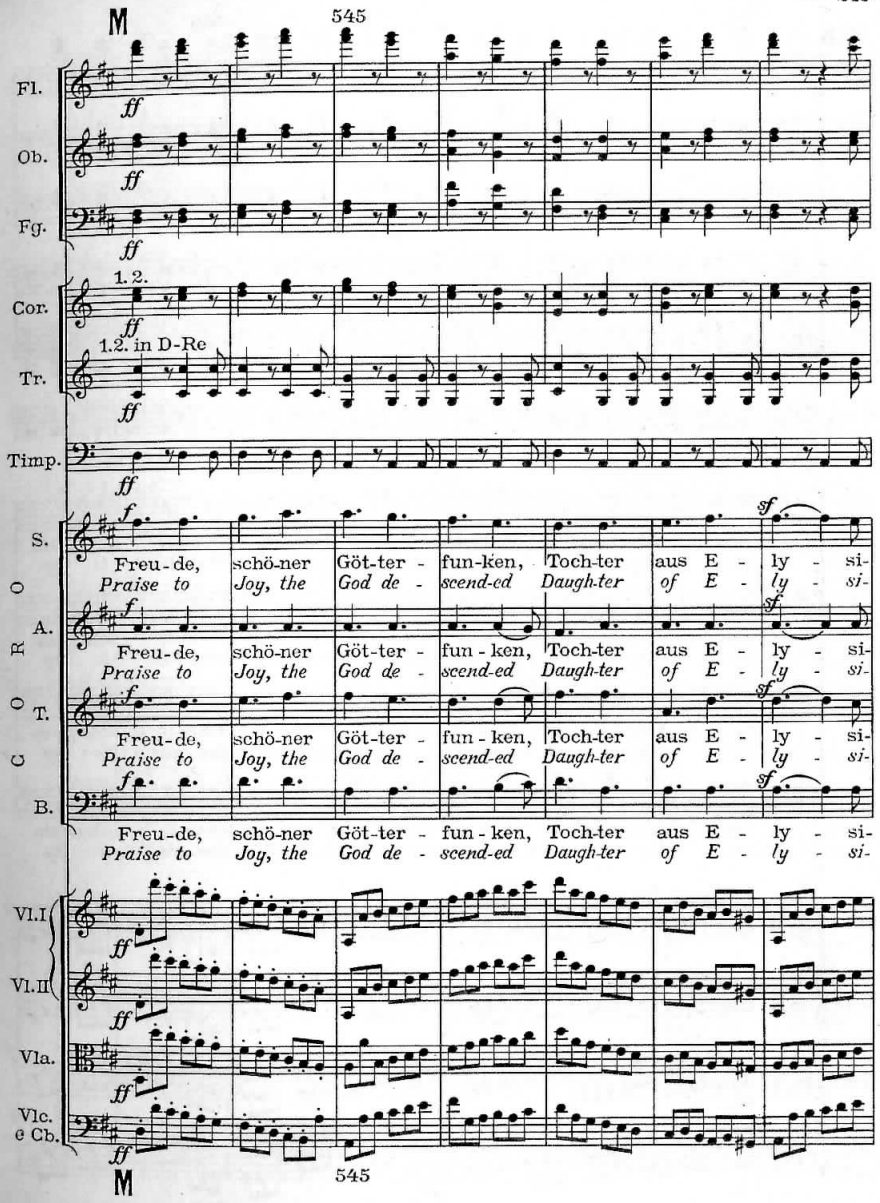

Fl.
Ob.
Cl.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
480
485


Fl.
Ob.
Cl.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
490
495

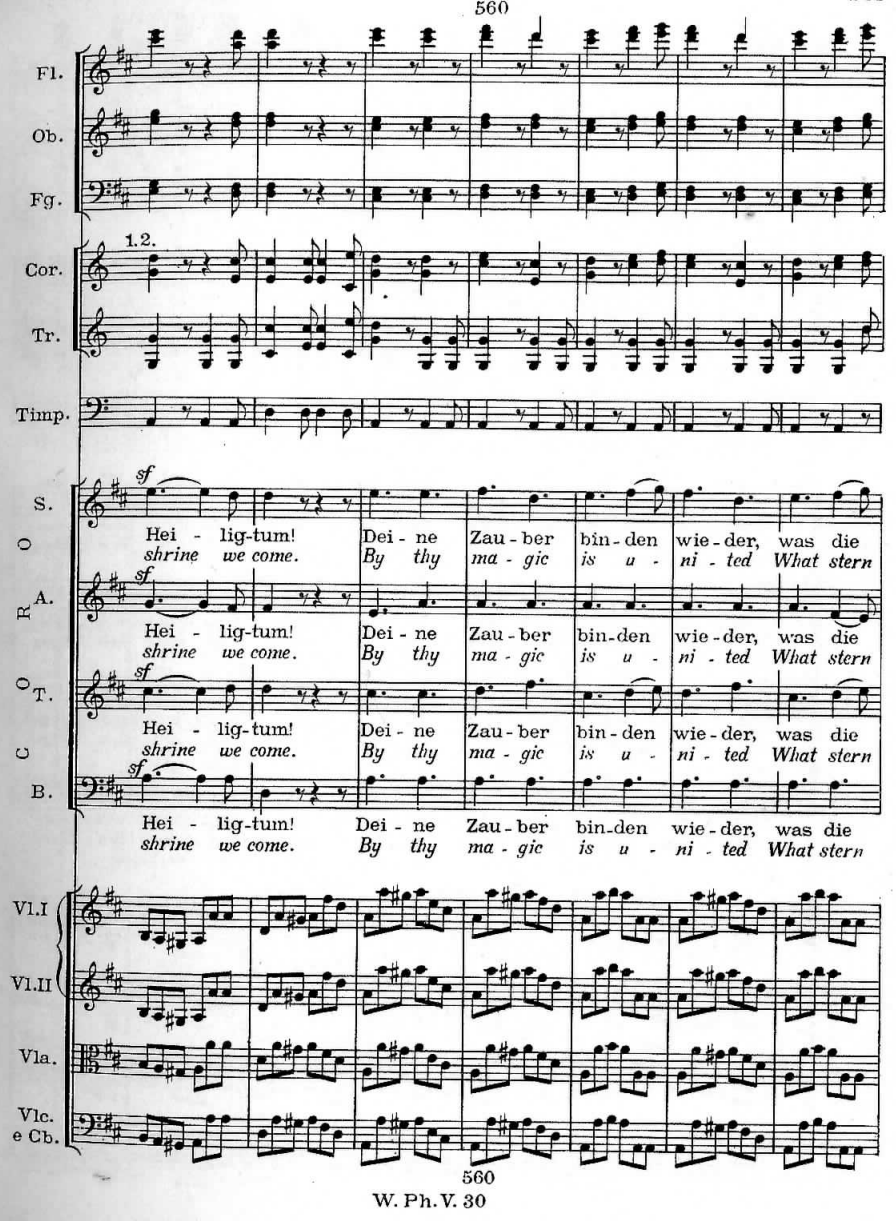

a 2
Fl.
Ob.
Cl.
Fg.
1.2.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
500
505
510
sf


a 2
Fl.
Ob.
Cl.
Fg.
1.2.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
515
520
ff
sf

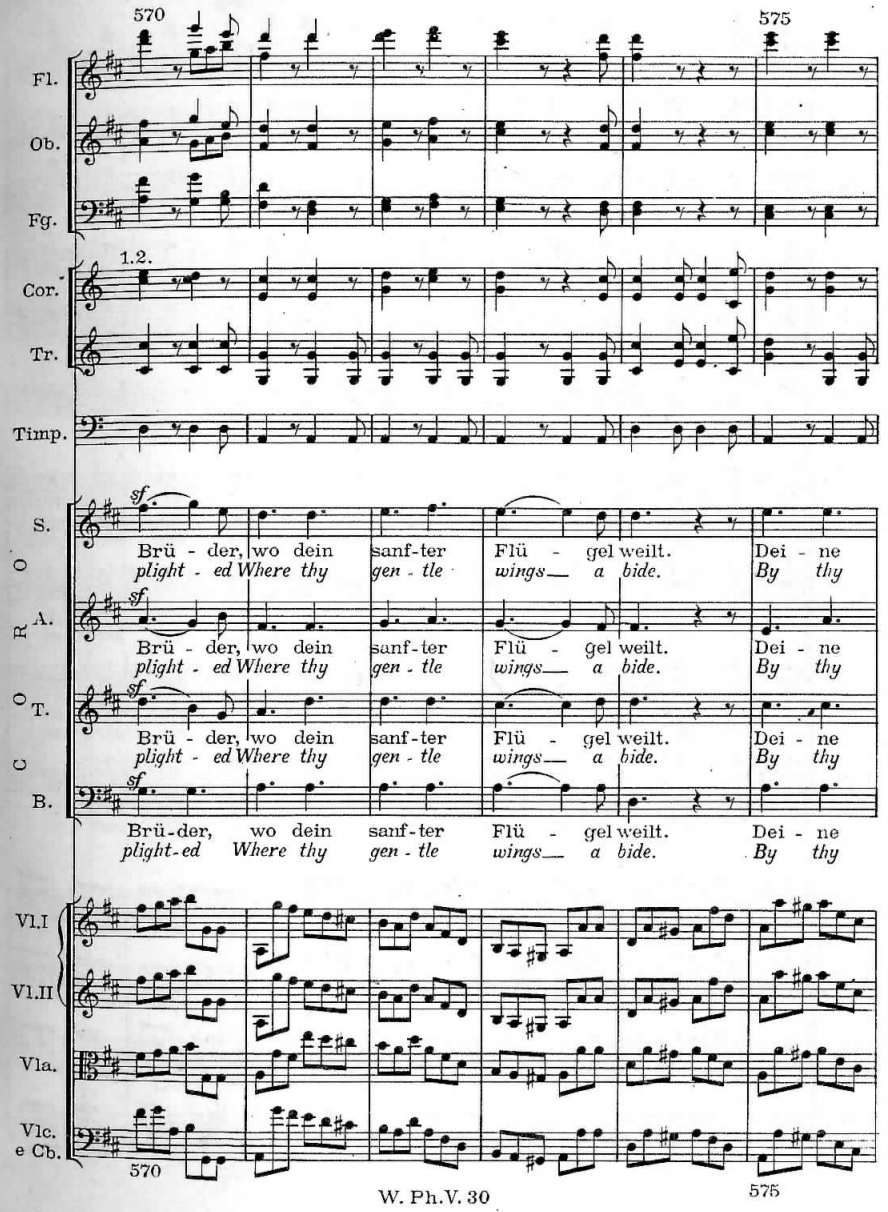

Fl.
Ob.
Cl.
Fg.
Cor.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
a 2
1.2.
dim.
più p
525
530
535
540
pp cresc.
sempre pp


M
545
Fl.
Ob.
Fg.
Cor.
Tr.
1.2.
1.2. in D-Re
Timp.
CORO
S.
A.
T.
B.
Freu-de, schö-ner Göt-ter - fun-ken, Toch-ter aus E - ly - si-
Praise to Joy, the God de - scend-ed Daugh-ter of E - ly - si-
Vl.I
Vl.II
Vla.
Vlc.
e Cb.

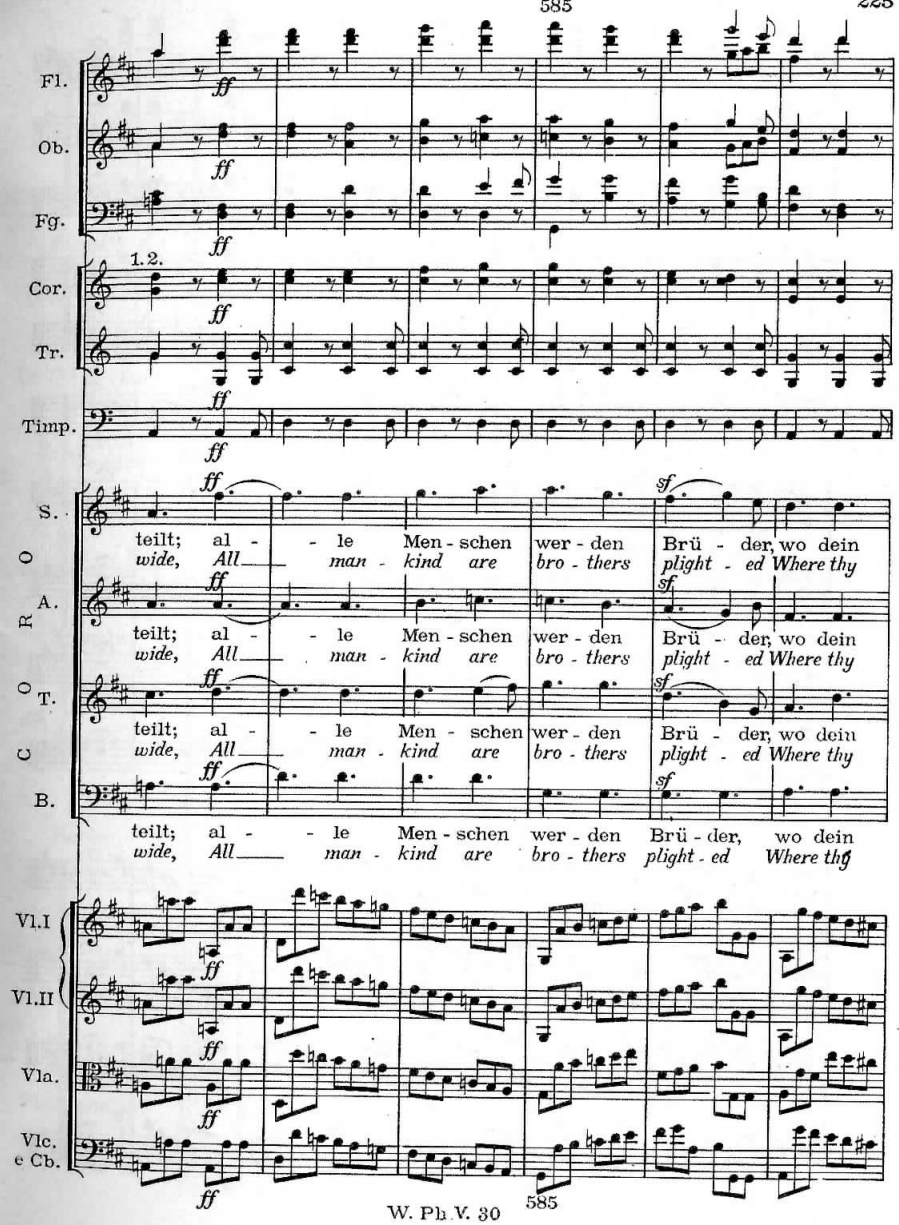

550
555
Fl.
Ob.
Fg.
1.2.
Cor.
Tr.
Timp.
S.
A.
T.
B.
CORO
sf
um, wir be - tre - ten feu - er - trun-ken, Himm-li - sche,dein
um, Ray of mirth and rap - ture blend - ed, God-dess, to thy
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
550
555


560
Fl.
Ob.
Fg.
1.2.
Cor.
Tr.
Timp.
S.
A.
T.
B.
CORO
sf
Hei - lig-tum! Dei - ne Zau - ber bin-den wie - der, was die
shrine we come. By thy ma - gic is u - ni - ted What stern
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
560

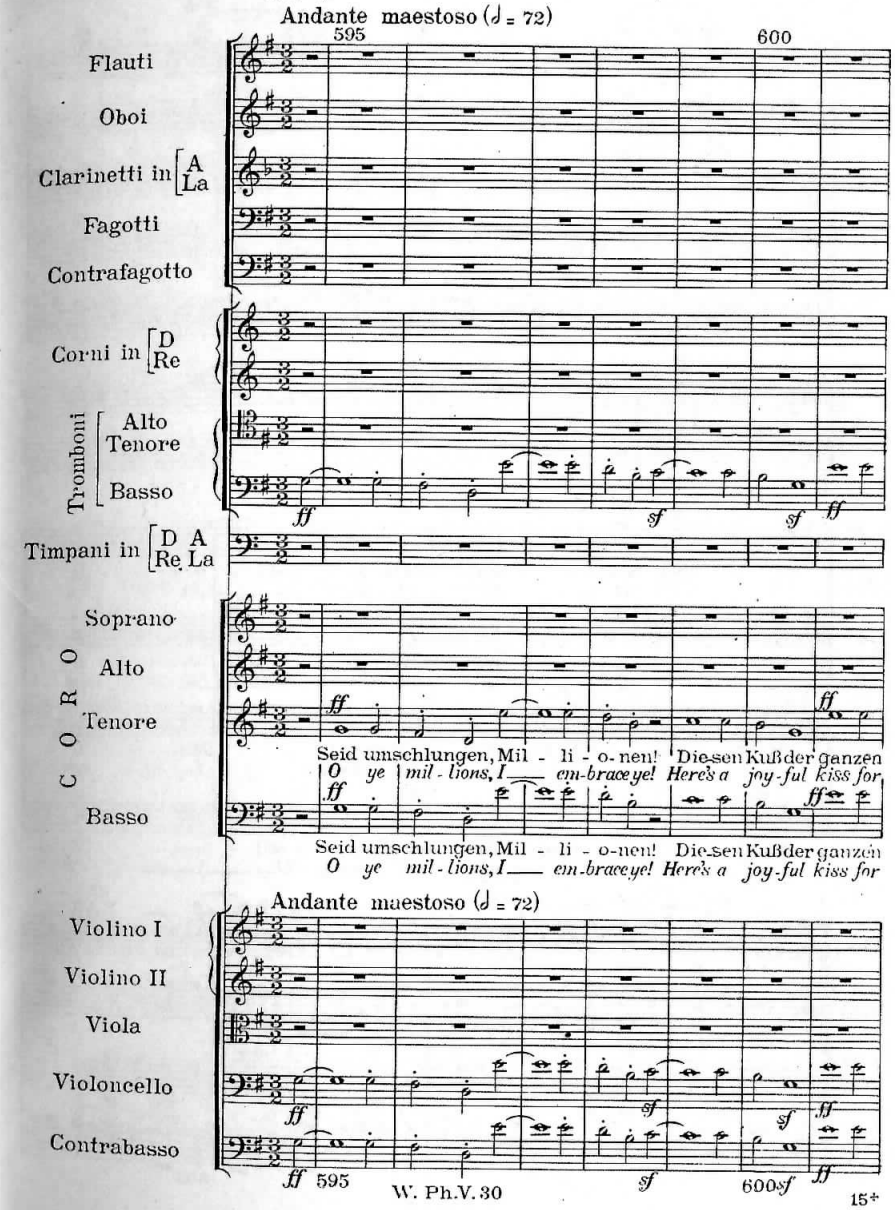

565
Fl.
Ob.
Fg.
1.2.
Cor.
Tr.
Timp.
ff
CORO
S.
A.
T.
B.
Mo - de streng ge - teilt; al - - le Men - schen wer - den
Cus - tom part - ed wide, All man - kind are bro - thers
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
565


570
575
Fl.
Ob.
Fg.
1.2.
Cor.
Tr.
Timp.
sf
CORO
S.
A.
T.
B.
Brü - der, wo dein sanf - ter Flü - gel weilt. Dei - ne
plight - ed Where thy gen - tle wings a bide. By thy
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
570
575

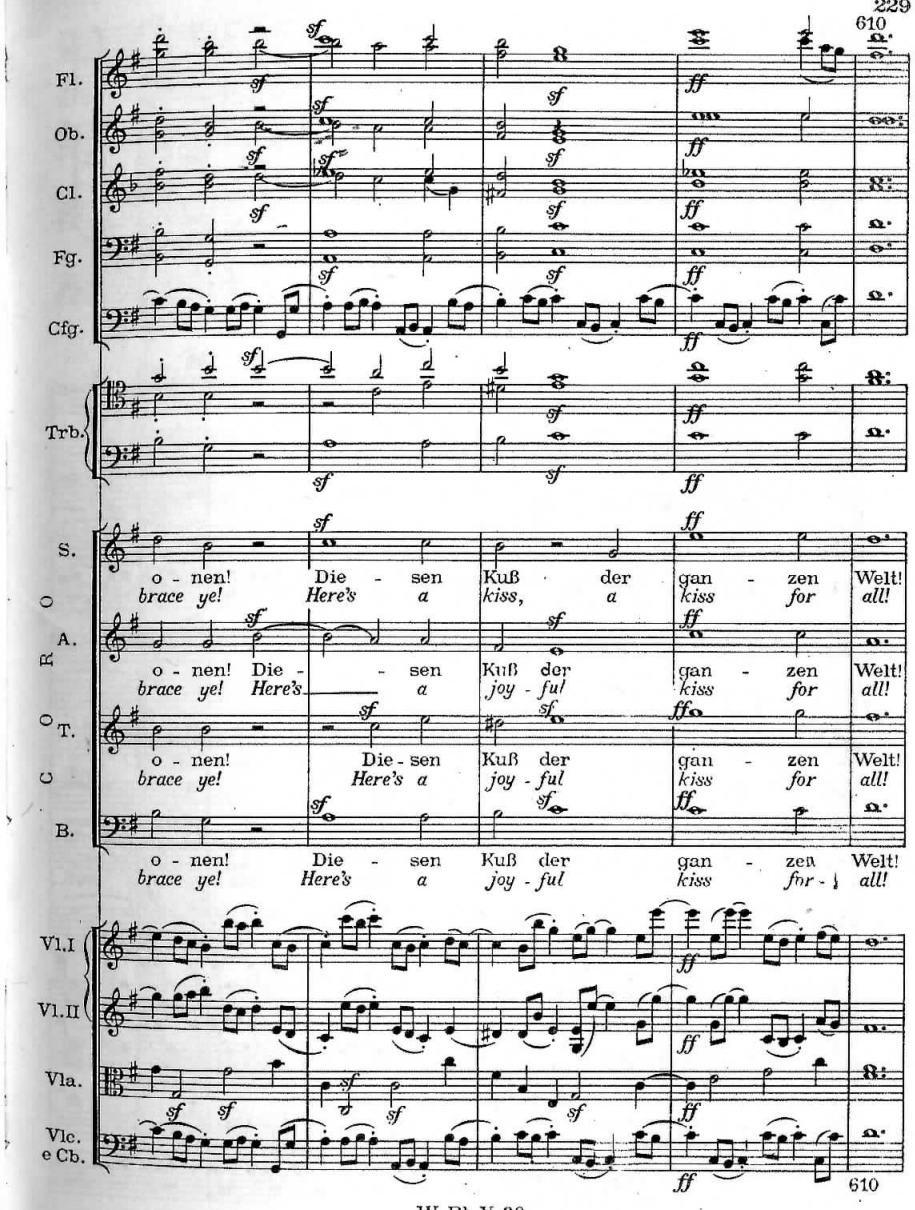

580
Fl.
Ob.
Fg.
1.2.
Cor.
Tr.
Timp.
CORO
S.
Zau - ber bin - den wie - der, was die Mo - de streng ge -
ma - gic is u - ni - ted What stern Cus - tom part - ed
A.
Zau - ber bin - den wie - der, was die Mo - de streng ge -
ma - gic is u - ni - ted What stern Cus - tom part - ed
T.
Zau - ber bin - den wie - der, was die Mo - de streng ge -
ma - gic is u - ni - ted What stern Cus - tom part - ed
B.
Zau - ber bin - den wie - der, was die Mo - de streng ge -
ma - gic is u - ni - ted What stern Cus - tom part - ed
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
580


585
Fl.
Ob.
Fg.
1.2.
Cor.
Tr.
Timp.
CORO
S.
teilt; al - - le Men - schen wer - den Brü - der, wo dein
wide, All man - kind are bro - thers plight - ed Where thy
A.
teilt; al - - le Men - schen wer - den Brü - der, wo dein
wide, All man - kind are bro - thers plight - ed Where thy
T.
teilt; al - - le Men - schen wer - den Brü - der, wo dein
wide, All man - kind are bro - thers plight - ed Where thy
B.
teilt; al - - le Men - schen wer - den Brü - der, wo dein
wide, All man - kind are bro - thers plight - ed Where thy
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
585


590
Fl.
Ob.
Fg.
1.2.
Cor.
Tr.
Timp.
CORO
S.
A.
T.
B.
sanf-ter Flü - gel weilt.
gen-tle wings a-bide.
Vl.I
Vl.II
Vla.
Vlc. e Cb.
590


Andante maestoso (♩ = 72)
595
600
Flauti
Oboi
Clarinetti in [A La
Fagotti
Contrafagotto
Corni in [D Re
Tromboni [Alto Tenore Basso
Timpani in [D Re A La
CORO
Soprano
Alto
Tenore
Basso
Seid umschlungen, Mil - li - o-nen! Die-sen Kuß der ganzen
O ye mil-lions, I em-brace ye! Here's a joy-ful kiss for
Violino I
Violino II
Viola
Violoncello
Contrabasso
Andante maestoso (♩ = 72)
595
600

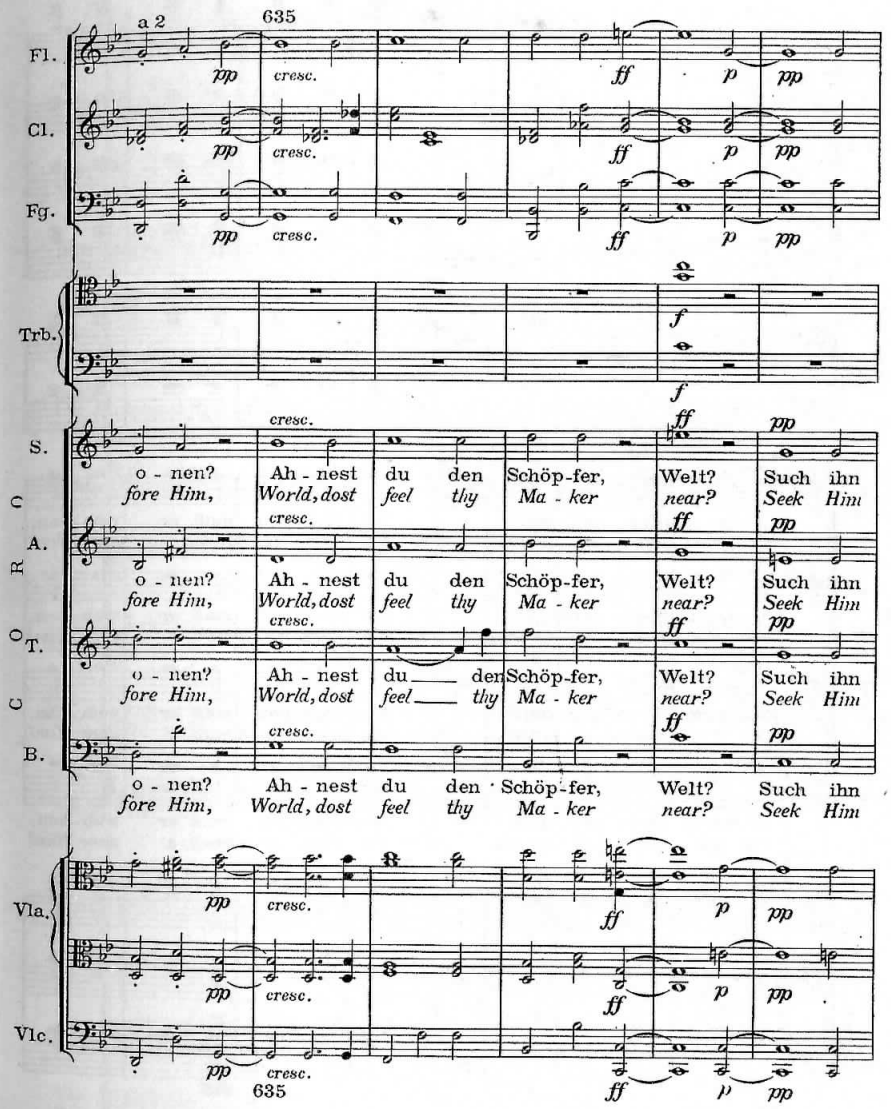

605
Fl.
Ob.
Cl.
Fg.
Cfg.
Trb.
S.
A.
T.
B.
Seid um - schlun-gen, Mil - - - li -
O ye mil - lions, I em -
Welt! all!
CORO
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
605


610
Fl.
Ob.
Cl.
Fg.
Cfg.
Trb.
S.
A.
T.
B.
o - nen! Die - sen Kuß der gan - zen Welt!
brace ye! Here's a kiss, a kiss for all!
o - nen! Die - - sen Kuß der gan - zen Welt!
brace ye! Here's a joy - ful kiss for all!
o - nen! Die - sen Kuß der gan - zen Welt!
brace ye! Here's a joy - ful kiss for all!
o - nen! Die - sen Kuß der gan - zen Welt!
brace ye! Here's a joy - ful kiss for all!
CORO
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
610


N
2.
Trb.
T.
Brü - der! ü - berm Ster - nen - zelt muß ein lie - ber Va - ter
B.
Bro - thers, o'er yon star - ry sphere Sure there dwells a lov - ing
Vlc.
e Cb.
615
N
Fl.
Ob.
Cl.
Fg.
Cfg.
Trb.
S.
Brü - der! ü - berm Ster - nen - zelt muß
A.
Bro - thers, o'er yon star - ry sphere Sure
T.
wohnen. Brü - der! ü - berm Ster - nen - zelt muß
B.
Fa - ther, Bro - thers, o'er yon star - ry sphere Sure
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
620

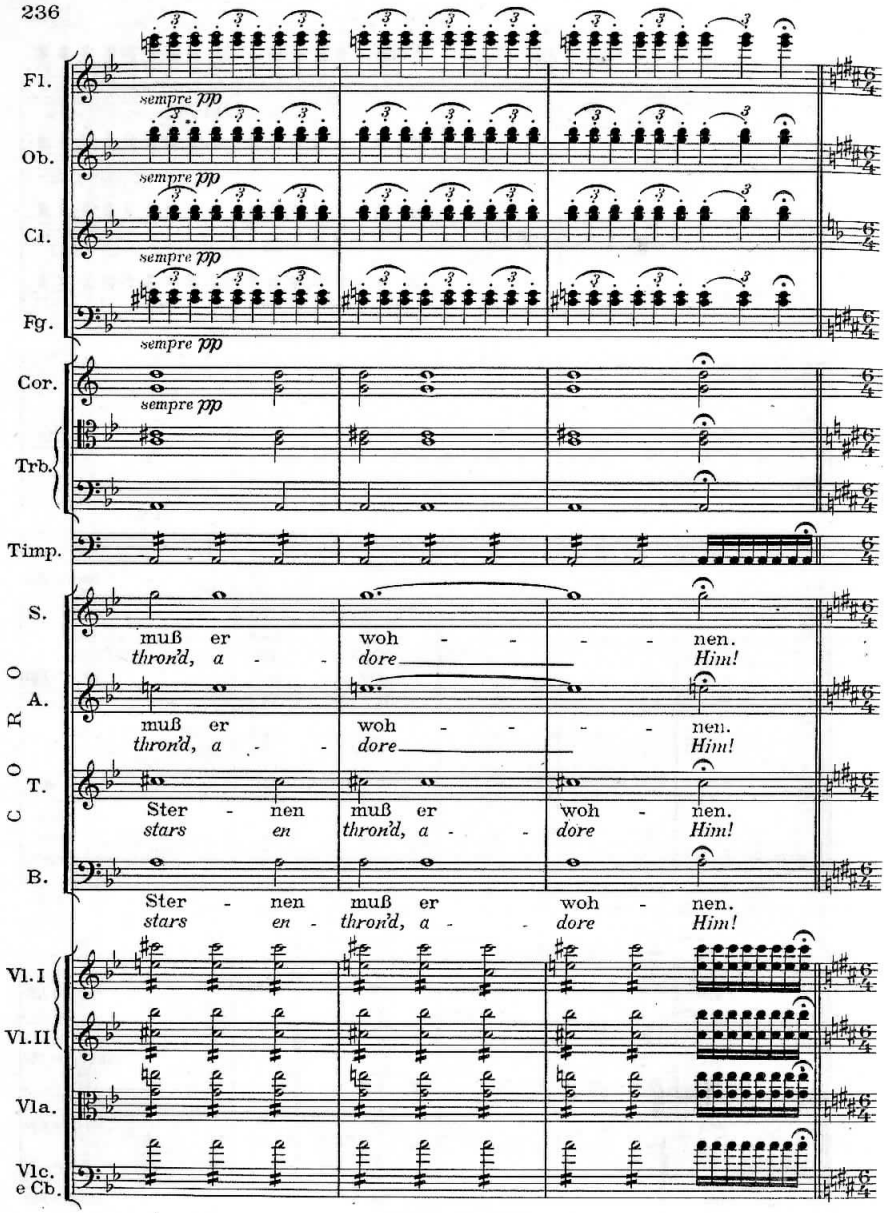

625
Fl.
Ob.
Cl.
Fg.
Cfg.
Trb.
S.
muß ein lie - ber Va - ter woh - nen.
Sure there dwells a lov - ing Fa - ther.
A.
ein lie - ber Va - ter woh - nen.
there dwells a lov - ing Fa - ther.
T.
ein lie - ber Va - ter woh - nen.
there dwells a lov - ing Fa - ther.
B.
ein lie - ber Va - ter woh - nen.
there dwells a lov - ing Fa - ther.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
625


Adagio ma non troppo, ma divoto (♩ = 60)
a 2
630
Fl.
Cl.
Fg.
CORO
S.
A.
T.
B.
Ihr stürzt nie-der, Mil - li-
O ye millions kneel be-
cresc.
Adagio ma non troppo, ma divoto (♩ = 60)
Vla.
Vlc.
630


a 2
635
Fl.
Cl.
Fg.
Trb.
CORO
S.
A.
T.
B.
o - nen? Ah - nest du den Schöp-fer, Welt? Such ihn
fore Him, World, dost feel thy Ma - ker near? Seek Him
du ___ den
feel ___ thy
Vla.
Vlc.
635


640
645
a 2
Fl.
Ob.
Cl.
Fg.
Trb.
S.
A.
T.
B.
CORO
Vla.
Vlc.
cresc.
f
ff
sf
ü - berm Ster - nen - zelt! Ü - ber Ster - nen muß er woh - nen,
o'er yon star - ry sphere, O'er the stars en - thron'd, a - dore Him!


650
Fl.
Ob.
Cl.
Fg.
Cor.
1.2.
Trb.
Timp.
S.
A.
T.
B.
CORO
Vl. I
Vl. II
Vla.
Vlc.
e Cb.
pp
sempre pp
ü - ber Ster - nen
O'er the stars en -



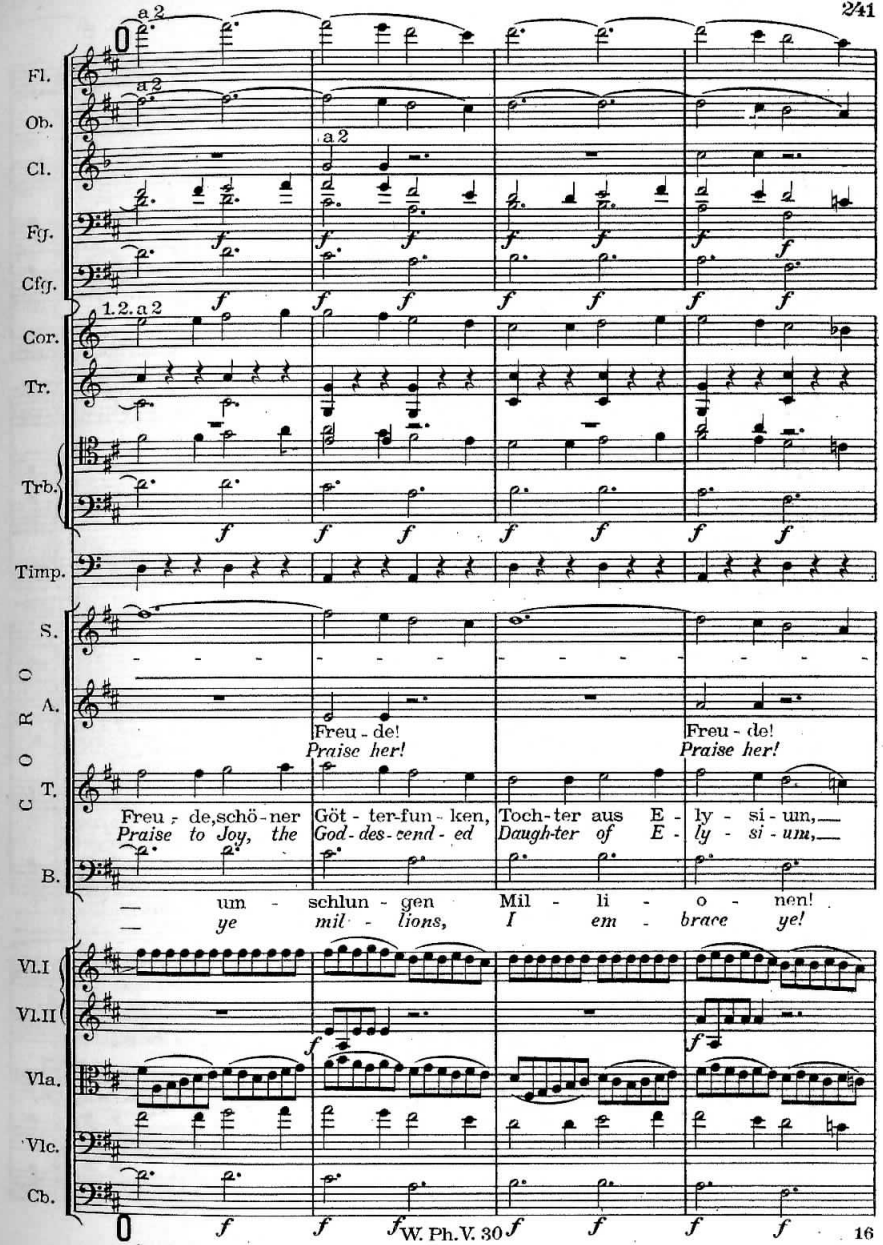
Allegro energico, sempre ben marcato (♩= 84)




660
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
CHORO
S.
A.
T.
ly - si - um,— wir be-tre-ten feu-er-trun-ken, Himmlische, dein Hei-lig-tum!
ly - si - um,— Ray of mirth and rap-ture blend-ed, God-dess, to thy shrine we come.
o - nen! Die - sen Kuß der gan - zen Welt! Seid
brace ye! Here's a joy - ful kiss for all! O
Seid— O—
Vl. I
Vl. II
Vla.
Vlc.
660


665
Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trb.
Timp.
CHORO
S.
A.
T.
B.
Freu - de! Praise her!
um - ye schlun - gen mil - lions,— Mil - li - o - nen! I em - brace ye!
um - ye schlun - gen mil - lions, Mil - li - o - nen! I em - brace ye!
Freu - de, schö - ner Göt - ter-fun - ken, Toch-ter aus E - ly - si - um,—
Praise to Joy, the God - de-scend - ed Daugh-ter of E - ly - si - um,—
Vl. I
Vl. II
Vla.
Vlc. e Cb.
665

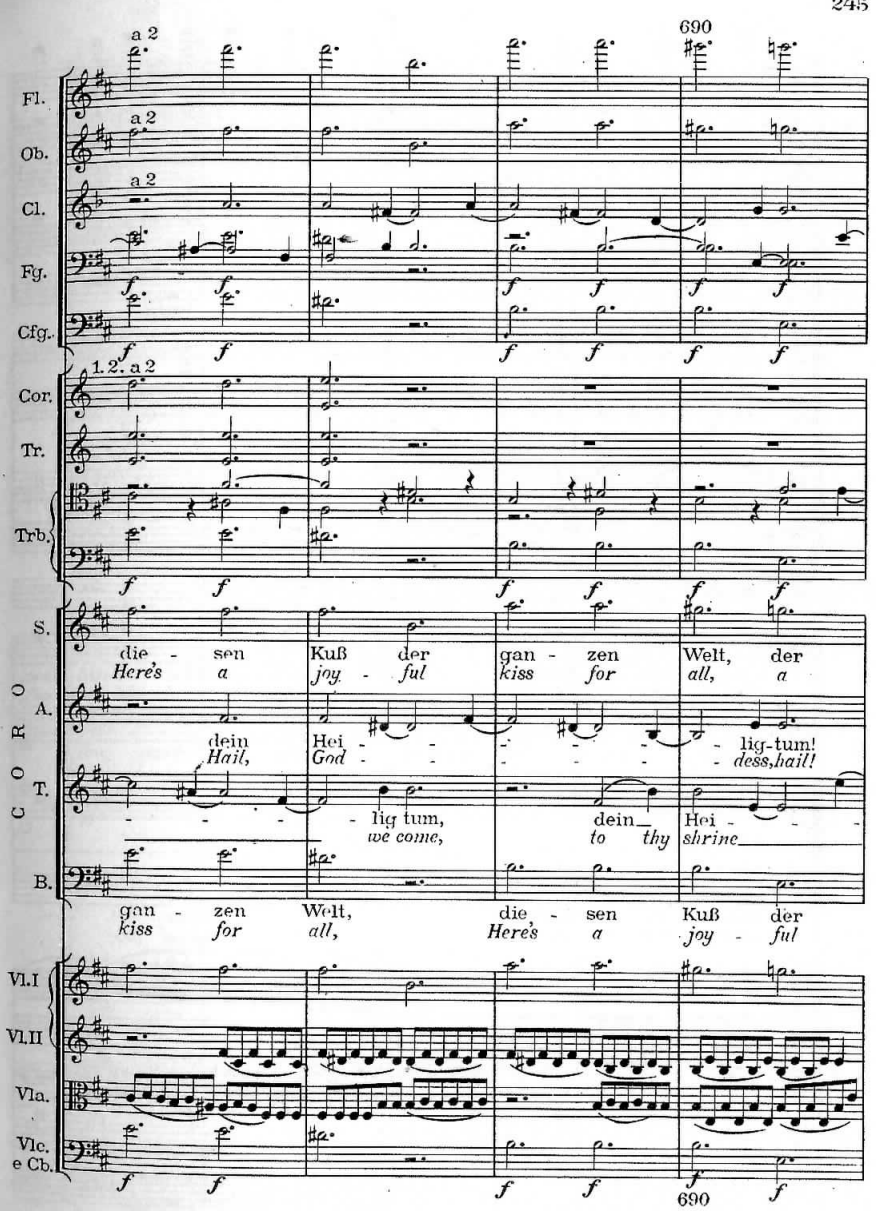

670
Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trb.
Timp.
C O R O
S.
A.
T.
B.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
a 2
1.2. a 2
Wir be - tre - ten dein Hei - - - - - -
Hail, O God - dess, to thy shrine
Die - sen Kuß der gan - zen Welt!
Here's a joy - ful kiss for all!
Die - sen Kuß der gan - zen Welt!
Here's a joy - ful kiss for all!
wir be-tre - ten feu - er-trun-ken, Himm-li-sche, dein Hei - lig-tum! Seid
Ray of mirth and rap - ture blend - ed, God - dess, to thy shrine we come. O
670


Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trb.
Timp.
C O R O
S.
A.
T.
B.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
a 2
1.2. a 2
Freu - de!
Praise her!
Freu - de!
Praise her!
Freu - de, schö - ner Göt - ter-fun - ken, Toch - ter aus E - ly - si - um,
Praise to Joy, the God - des - cend - ed Daugh-ter of E - ly - si - um,
— um - schlun - gen Mil - li - o - nen!
— ye mil - lions, I em - brace ye!

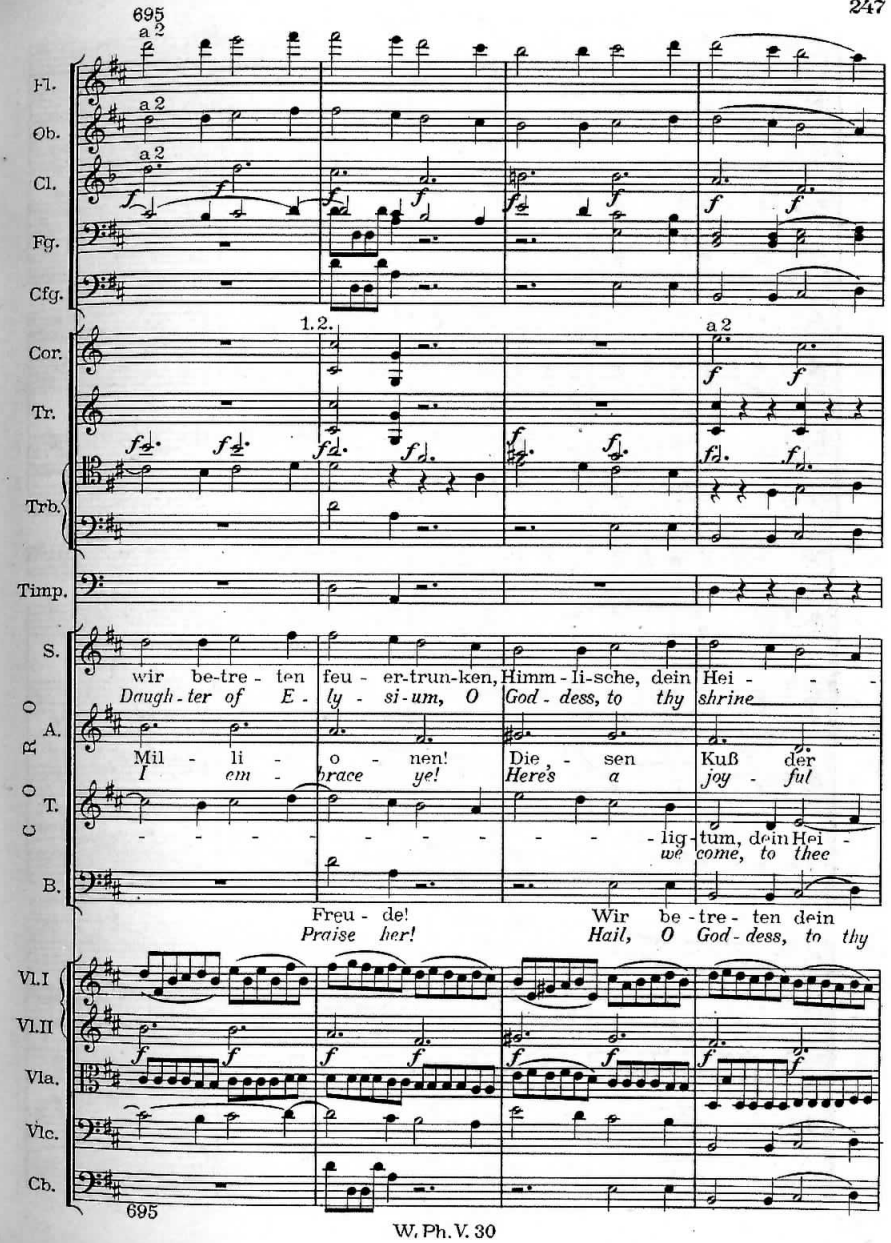

675
a 2
Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trb.
Timp.
CORO
S.
A.
T.
B.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
1.2.
lig - tum! we come.
Seid O
Wir be - tre - ten dein Hei - lig - tum! Hail, O God - dess to thy shrine we come.
wir be-tre - ten feu - er-trun-ken, Himm- li-sche, dein Hei - lig-tum! Ray of mirth and rap - ture blend-ed, God - dess, to thy shrine we come.
Die - sen Kuß der gan - zen Welt, Here's a joy - ful kiss for all,
675


680
a 2
Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trb.
Timp.
CORO
S.
A.
T.
B.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
1.2.
um - schlun - gen Mil - li - o - nen! ye mil - lions, I em - brace ye!
Freu - de, schö-ner Göt - ter-fun - ken, Toch - ter aus E - ly - si-um, Praise to Joy, the God - des-cend - ed Daugh-ter of E - ly - si-um,
Freu - de! Praise her!
Freu - de! Praise her!
680


685
Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trb.
Timp.
S.
A.
T.
B.
C O R O
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
a 2
1. 2.
Die - sen Kuß der gan - zen Welt,
Here's a joy - ful kiss for all,
wir be-tre-ten fu-er-trun-ken, Himm-li-sche, dein Hei-lig-tum,
Ray of mirth and rap-ture blend-ed, God-dess, to thy shrine we come.
Wir be-tre-ten dein Hei - - - - -
Hail, O God-dess, to thy shrine
die - sen Kuß der
Here's a joy - ful
685


690
Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trb.
S.
A.
T.
B.
C O R O
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
a 2
1. 2. a 2
die - sen Kuß der gan - zen Welt, der
Here's a joy - ful kiss for all, a
dein Hei - - - - - lig-tum!
Hail, God - - - - - dess, hail!
lig-tum, dein Hei - -
we come, to thy shrine
gan - zen Welt, die - sen Kuß der
kiss for all, Here's a joy - ful
690


Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trb.
Timp.
C O R O
S.
A.
T.
B.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
gan - zen Welt! Freu - de, schö - ner Göt - ter - fun - ken,
kiss for all! Praise to Joy, the God - des - cend - ed
Seid um - schlun - gen,
O ye mil - lions,
gan - zen Welt! Freu - de!
kiss for all! Praise her!


695
Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trb.
Timp.
C O R O
S.
A.
T.
B.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
wir be - tre - ten feu - er - trun - ken, Himm - li - sche, dein Hei - - -
Daugh - ter of E - ly - si - um, O God - dess, to thy shrine
Mil - li - o - nen! Die - sen Kuß der
I em - brace ye! Here's a joy - ful
lig - tum, dein Hei -
we come, to thee
Freu - de! Wir be - tre - ten dein
Praise her! Hail, O God - dess, to thy
695


Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trb.
Timp.
C O R O
S.
A.
T.
B.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
a 2
700
1.2.
lig-tum!
we come,
Seid
O
um -
ye
schlun - gen,
mil - lions,
gan - zen
kiss for
Welt!
all!
Freu - de, schö - ner
Praise to Joy, the
Göt - ter-fun - ken,
God - des-cend - ed
lig-tum!
we come!
Seid
O
um -
ye
schlun - gen,
mil - lions,
Hei - - - -
shrine
lig-tum!
we come!
Seid
O
ff
f
ff


Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trb.
Timp.
C O R O
S.
A.
T.
B.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
a 2
705
1.2.
2.
seid
O
um -
ye
schlun - gen,
mil - lions,
Toch - ter aus E - ly - si - um,
Daugh - ter of E - ly - si - um,
wir be-tre - ten feu - er-trun - ken
Ray of mirth and rap - ture blend - ed
seid um - schlun - - - - - - - -
I em - brace,
— um - schlun - gen! Die - sen Kuß der
— ye mil - lions, Here's a joy - ful
ff
f
705


710
Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trb.
1.2. a 2
2.
CORO
S.
A.
T.
B.
Mil - li - o - nen! Mil - li - o - nen!
I em - brace ye, I em - brace ye,
Himm - li-sche, dein Hei - lig - tum! Seid um - schlun - gen,
God - dess, to thy shrine wo come. O ye mil - lions,
- - gen, seid um - schlun - gen,
ye, O ye mil - lions,
gan - zen Welt. Freu - de, schö - ner Göt - ter-fun - ken,
kiss for all! Praise to Joy, the God - descend - ed
Vl.I
Vl.II
Vla.
Vlc.
Cb.
710


Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trb.
1.2.
a 2
2.
CORO
S.
A.
T.
B.
Die - sen Kuß, die - sen Kuß der
Here's a kiss, here's a joy - ful
Mil - li - o - nen! Die - sen Kuß der
I em - brace ye, Here's a joy - ful,
Mil - li - o - nen! Die - sen Kuß der
I em - brace ye, Here's a joy - ful
Toch - ter aus E - ly - si - um, wir be-tre - ten feu - er-trun-ken,
Daugh - ter of E - ly - si - um, Ray of mirth and rap - ture blend-ed,
Vl.I
Vl.II
Vla.
Vlc.
e Cb.


715
Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trb.
Timp.
CORO
S.
A.
T.
B.
gan - zen kiss for
gan - zen, joy - ful
gan - zen kiss for
Welt, der all, a
gan - zen kiss for
Welt! all!
Welt! all!
Welt, all!
der a
ganzen kiss for
Himm - li-sche, dein Hei - - lig - tum! God - dess, to thy shrine we come.
Seid O
Vl.I
Vl.II
Vla.
Vlc.
Cb.
non legato
715

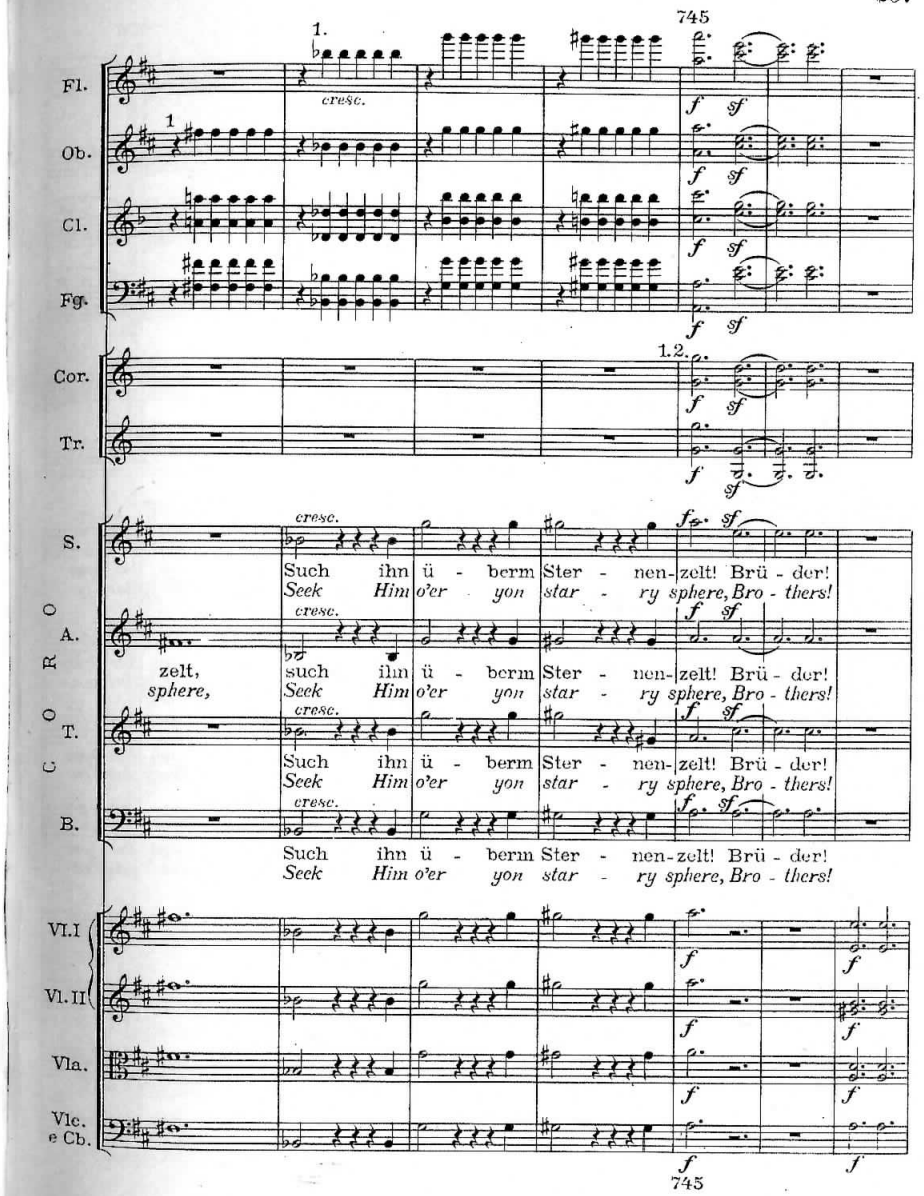

720
Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trb.
Timp.
CORO
S.
A.
T.
B.
Freu - de, schö - ner Praise to Joy, the
Göt - ter fun - ken, God - descend - ed
Toch - ter aus Daugh - ter of
E - ly - si - um, E - ly - si - um,
Welt! all!
Seid O
um - schlun - gen, ye mil - lions,
schlun - gen, mil - lions,
Mil - li - o - nen! I em - brace ye,
Vl.I
Vl.II
Vla.
Vlc.
Cb.
sempre non legato
720


725
Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trb.
Timp.
CORO
S.
A.
T.
B.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
a 2
wir be-tre - ten, Himm-li-sche, dein Hei - - - - - - - - der gan - zen
God - dess, to thy shrine, to thy shrine a kiss for
Mil - li - o - nen! Die - sen Kuß — der
I em - brace — ye, Here's — a joy - ful
Die - sen Kuß der gan - zen, gan - - -
Here's a joy - ful, joy - ful kiss
725


R
730
Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trb.
Timp.
CORO
S.
A.
T.
B.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
a 2
pp
f
tr
2.
1.
Welt! all! - - - - - ligtum! we come!
gan - zen Welt! kiss for all!
- - zen Welt! Ihr stürzt nie - der, Mil - li - o - nen?
— for all! O ye mil - lions, kneel be - fore Him.
R
730

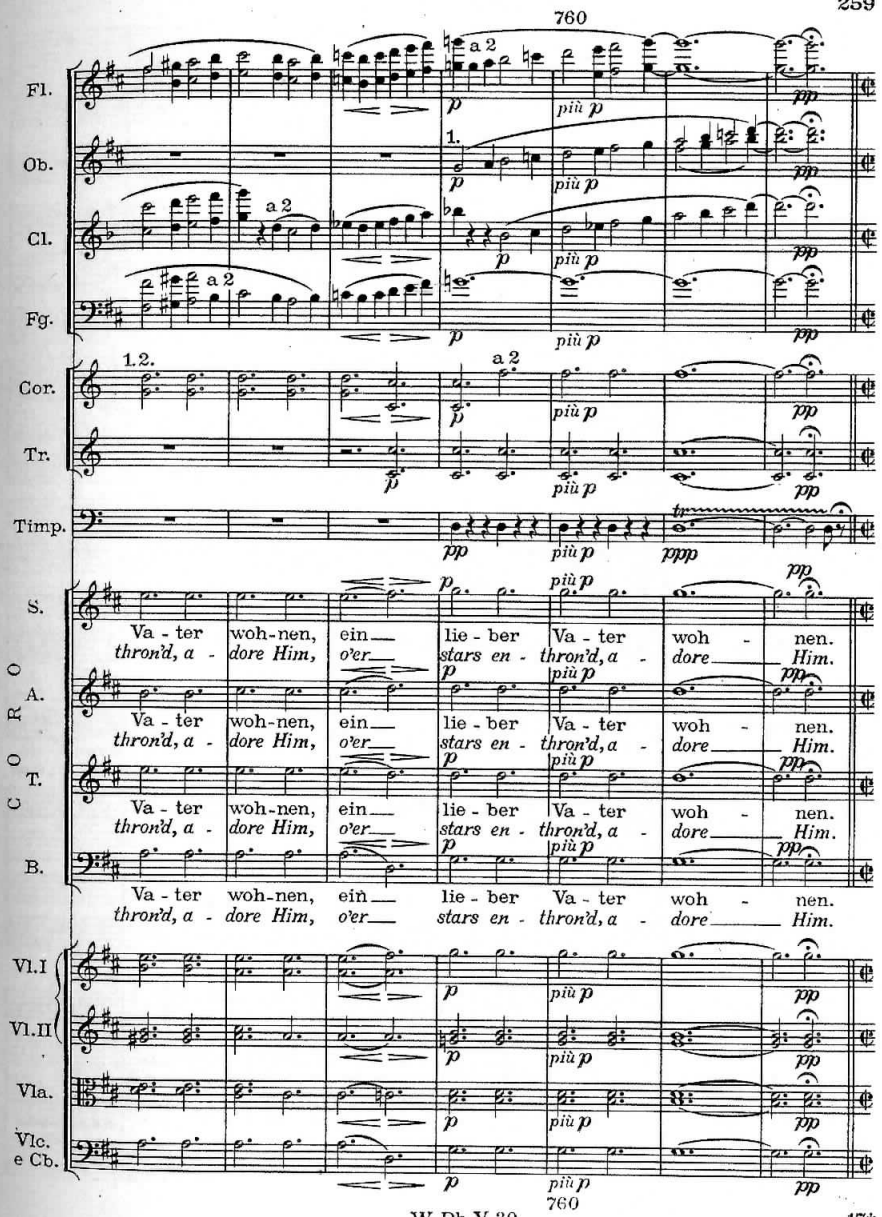


W. Ph.V. 30

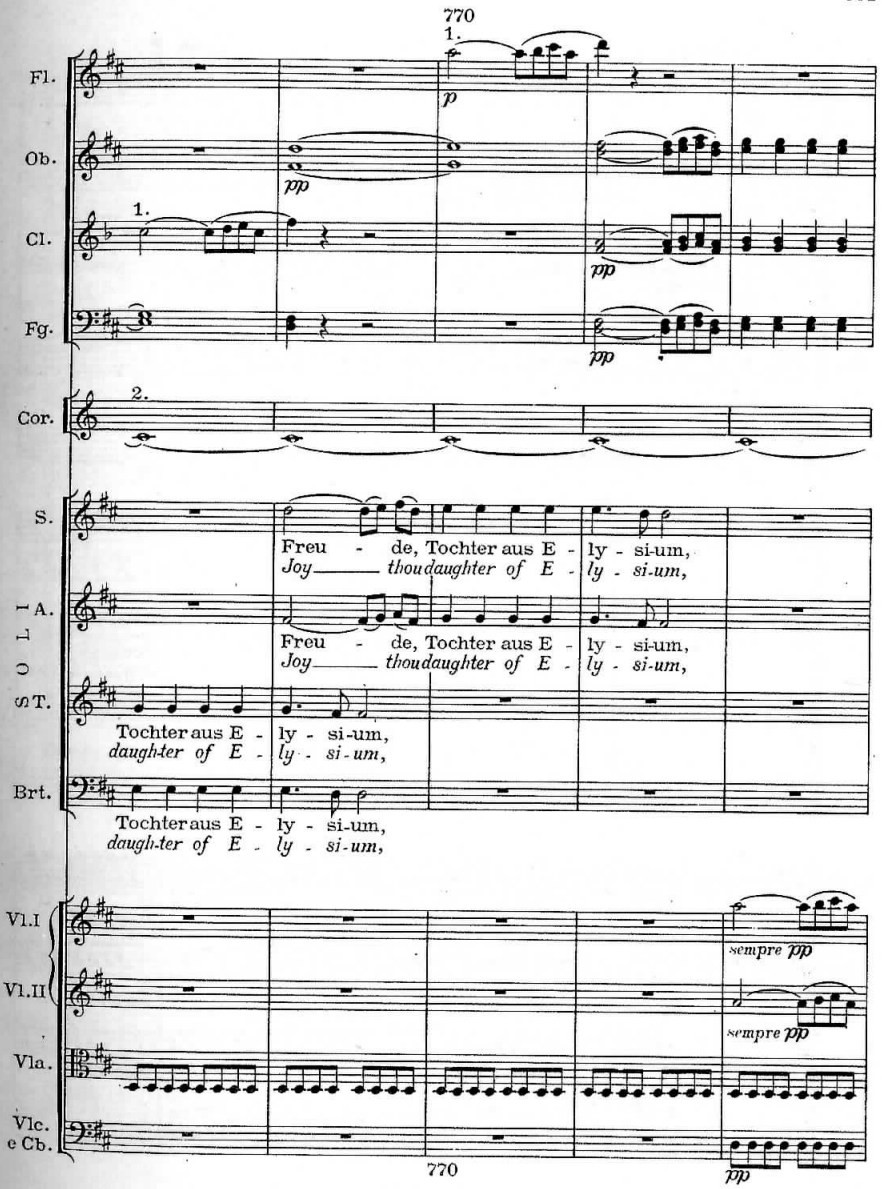


W. Ph.V. 30


750
755
a 2
Fl.
Ob.
Cl.
Fg.
1.
1.2.
a 2
Cor.
Tr.
S.
A.
T.
B.
C O R O
Brüder! ü - berm Ster - nen - zelt muß ein lie - ber
Brothers! O'er the stars en - thron'd, o'er the stars en -
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
750
755


760
a 2
Fl.
Ob.
Cl.
Fg.
1.
1.2.
a 2
Cor.
Tr.
Timp.
S.
A.
T.
B.
C O R O
Va - ter woh - nen, ein lie - ber Va - ter woh - nen.
thron'd, a - dore Him, o'er stars en - thron'd, a - dore Him.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
760

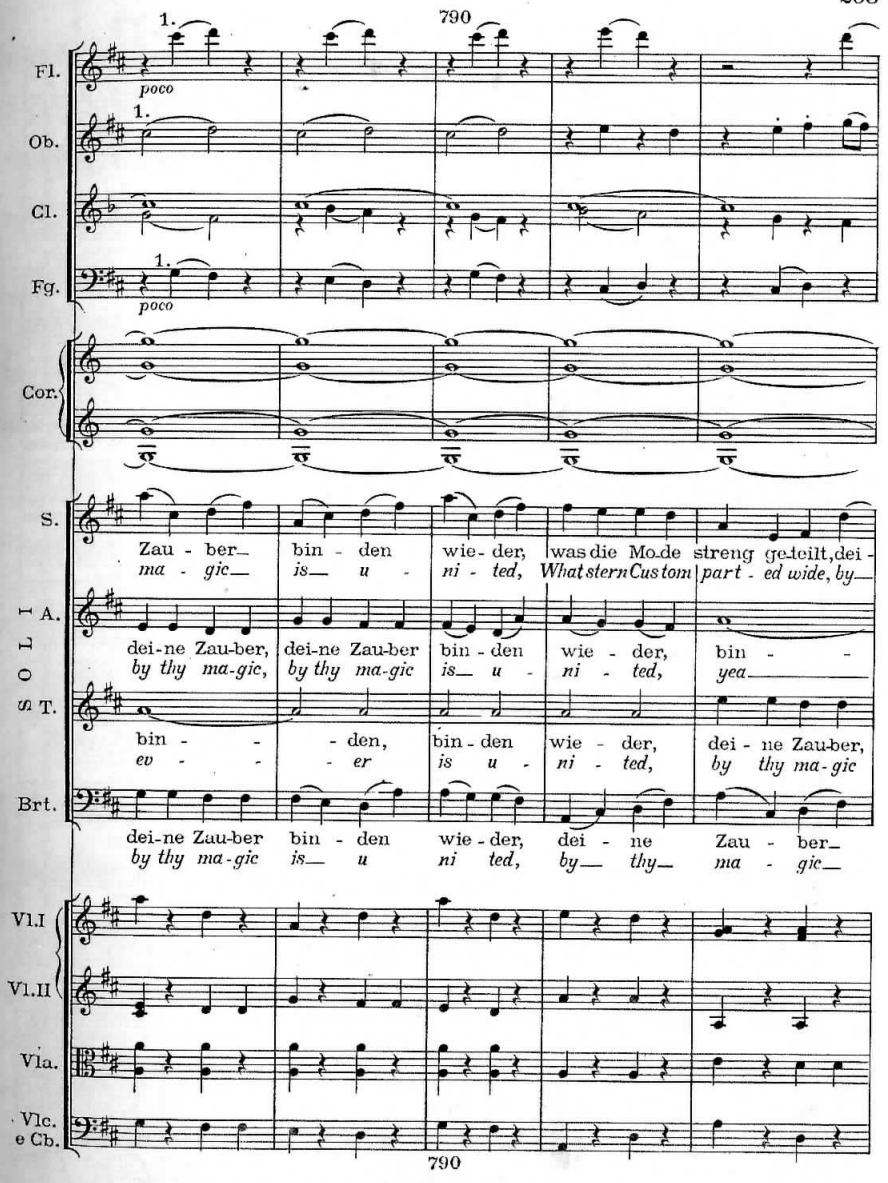

Allegro ma non tanto (♩ = 120)
765
Flauto piccolo
Flauti
Oboi
Clarinetti in [A La
Fagotti
Contrafagotto
Corni in [D Re
Trombe in [D Re
Timpani in [D Re A La
SOLI
Soprano
Alto
Tenore
Baritono
Freu - de,
Joy thou
Freu - de,
Joy thou
CORO
Soprano
Alto
Tenore
Basso
Allegro ma non tanto (♩ = 120)
Violino I
Violino II
Viola
Violoncello e Contrabasso
sempre pp
765 pp


770
Fl.
Ob.
Cl.
Fg.
Cor.
S.
SOLI A.
T.
Brt.
Freu - de, Tochter aus E - ly - si-um,
Joy thou daughter of E - ly - si-um,
Freu - de, Tochter aus E - ly - si-um,
Joy thou daughter of E - ly - si-um,
Tochter aus E - ly - si-um,
daughter of E - ly - si-um,
Tochter aus E - ly - si-um,
daughter of E - ly - si-um,
Vl.I
Vl.II
Vla.
Vlc. e Cb.
sempre pp
sempre pp
770


775
Fl.
Ob.
Cl.
a 2
Fg.
Cor.
S.
A.
T.
Brt.
SOLI
Toch - ter,
Joy thou
Toch - ter,
Joy thou
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
sempre pp
775


780
Fl.
Ob.
Cl.
Fg.
Cor.
S.
A.
T.
Brt.
SOLI
Tochter aus E - ly - si-um!
daughter of E - ly - si-um!
Dei -
By
Toch - ter, Tochter aus E - ly - si-um!
Joy thou daughter of E - ly - si-um!
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
780


785
Fl.
Ob.
Cl.
Fg.
Cor.
S.
A.
T.
Brt.
SOLI
Vl.I
Vl.II
Vla.
Vlc.
Cb.
cresc. poco a
cresc. poco a poco
- ne Zau-ber, dei-ne Zau-ber bin - den wie - der, dei - ne
thy ma-gic, by thy ma-gic is u - ni - ted, by thy
Dei-ne Zau-ber, dei-ne Zau-ber bin - den wie - der,
By thy ma-gic, by thy ma-gic is u - ni - ted,
Dei-ne Zau-ber, dei-ne Zau-ber bin - den wie - der
By thy ma-gic, by thy ma-gic is u - ni - ted
Dei-ne Zau-ber,
By thy ma-gic,
pizz.
785


790
Fl.
Ob.
Cl.
Fg.
Cor.
S.
A.
T.
Brt.
SOLI
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
poco
Zau - ber bin - den wie - der, was die Mo-de streng ge-teilt, dei -
ma - gic is u - ni - ted, What stern Cus-tom part - ed wide, by
dei-ne Zau-ber, dei-ne Zau-ber bin - den wie - der, bin - -
by thy ma-gic, by thy ma-gic is u - ni - ted, yea
bin - - - den, bin - den wie - der, dei - ne Zau-ber,
ev - - - er is u - ni - ted, by thy ma-gic
dei-ne Zau-ber bin - den wie - der, dei - ne Zau - ber
by thy ma-gic is u ni ted, by thy ma - gic
790

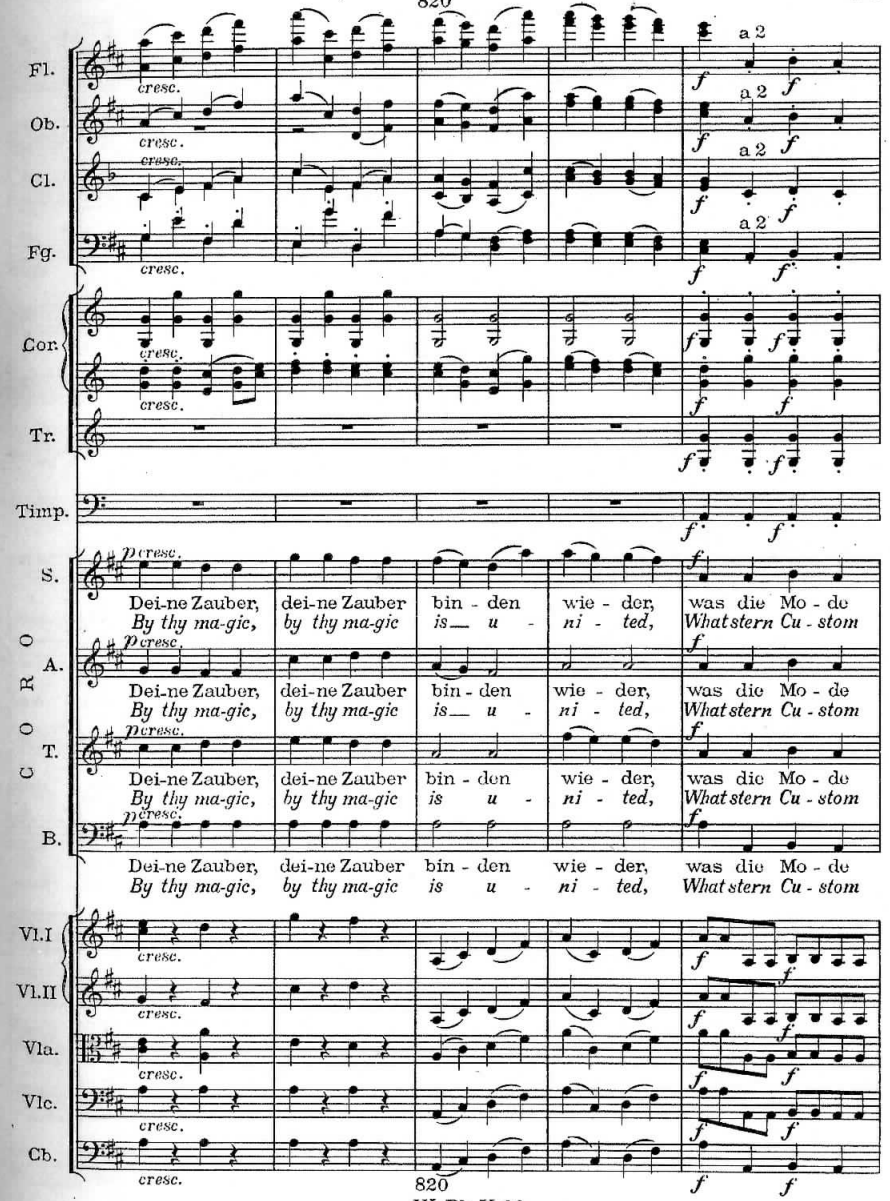

S
795
1.
Fl.
Ob.
Cl.
Fg.
Cor.
S.
A.
T.
Brt.
SOLI
- ne Zauber, dei-ne Zauber bin - den wie - der, was die Mo-de streng
— thy ma-gic, by thy ma-gic is— u - ni - ted What stern Cus-tom part -
- den, bin - den wie - der, was— die Mo-de
— by thee u - ni - ted, What— stern Cus-tom
dei-ne Zauber bin - den wie - der, was die Mo-de streng
by thy ma-gic is— u - ni - ted, What stern Cus tom part -
bin - den wie - der, was die Mo-de streng
is— u - ni - ted, What stern Cus-tom part -
p cresc.
CORO
Dei - ne Zau-ber, dei - ne Zau-ber bin - den
By thy ma-gic, by thy ma-gic is— u -
Vl.I
Vl.II
Vla.
Vlc.
Cb.
arco
p cresc.
S
795
W. Ph.V. 30


800
1.
a 2
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
S.
A.
T.
Brt.
SOLI
streng ge - teilt.
part - ed wide.
CORO
wie - der, bin - den wie - der, was die Mo-de streng
ni - ted, is— u - ni - ted, What stern Cus-tom part -
Vl.I
Vl.II
Vla.
Vlc.
Cb.
800
W. Ph.V. 30

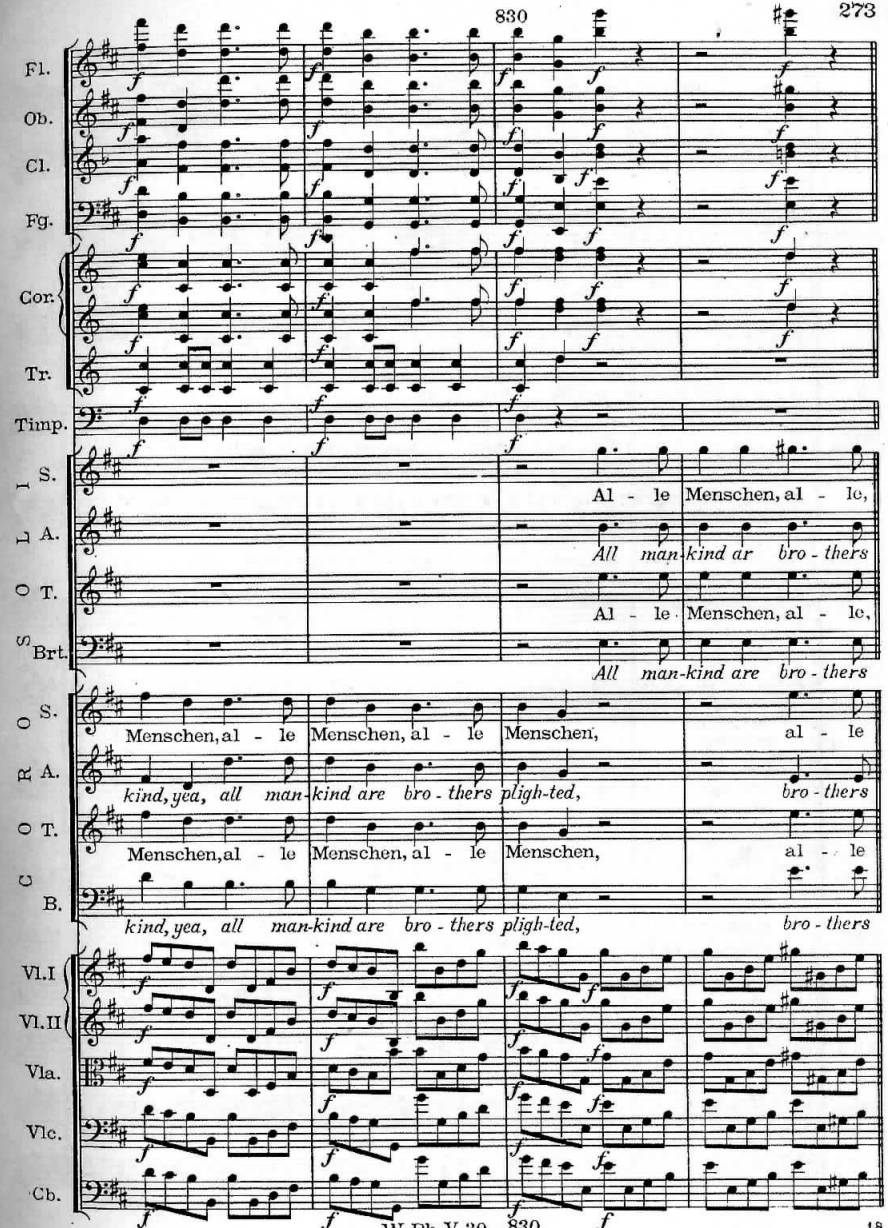

805
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
CORO
S.
A.
T.
B.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
a 2
p cresc.
ge-teilt. ed wide.
Al - le Menschen, al - le
All_ man-kind are bro - thers
805


810
Poco adagio
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
CORO
S.
A.
T.
B.
Vl.I
Vl.II
Vla.
Vlc. e Cb.
p cresc.
Men-schen, al - le Men-schen, al - le Men-schen werden Brüder, wo dein
pligh - ted, all man-kind, yea, all man-kind are bro-thers pligh-ted, Where thy
Poco adagio
p espress.
p dolce
810

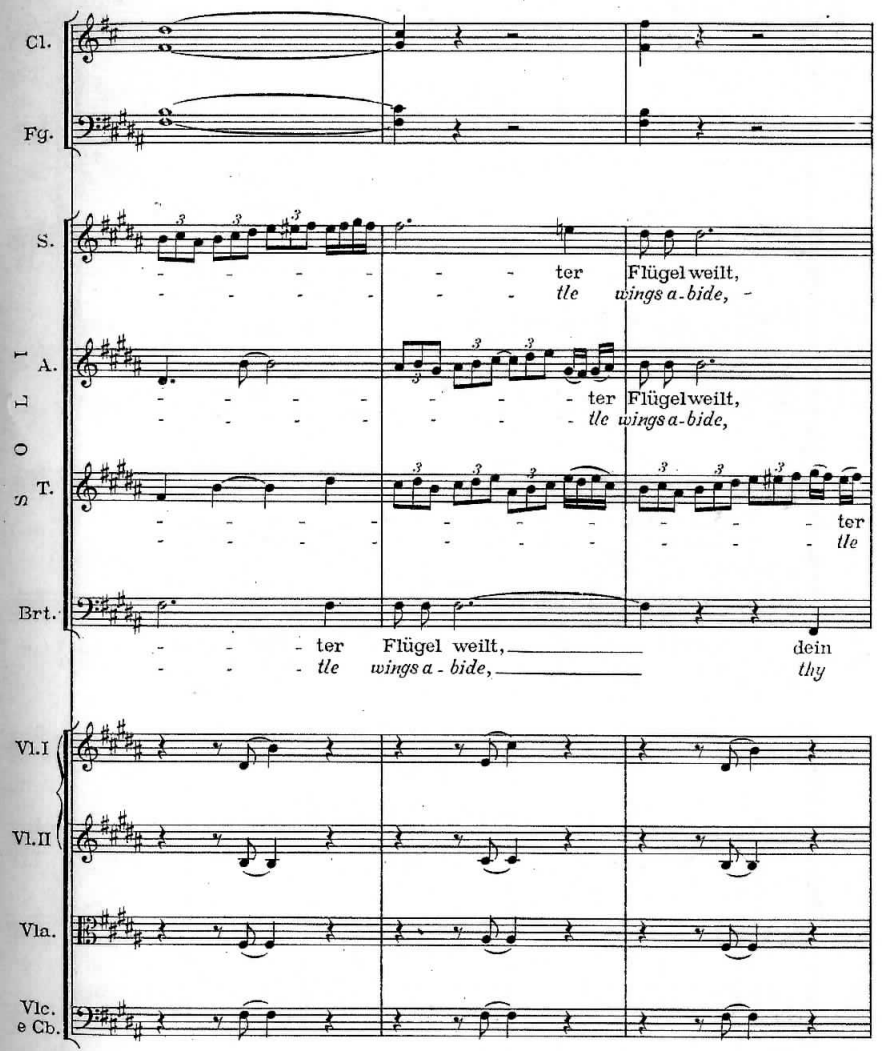

Tempo I
815
Fl.
Ob.
Cl.
Fg.
Cor.
C O R O
S.
A.
T.
B.
sanf - ter Flü-gel weilt.
gen - tle wings a - bide.
Tempo I
Vl.I
Vl.II
Vla.
Vlc. e Cb.
p
815


820
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
C O R O
S.
A.
T.
B.
Dei-ne Zauber, dei-ne Zauber bin - den wie - der, was die Mo - de
By thy ma-gic, by thy ma-gic is u - ni - ted, What stern Cu - stom
Vl.I
Vl.II
Vla.
Vlc.
Cb.
cresc.
a 2
820

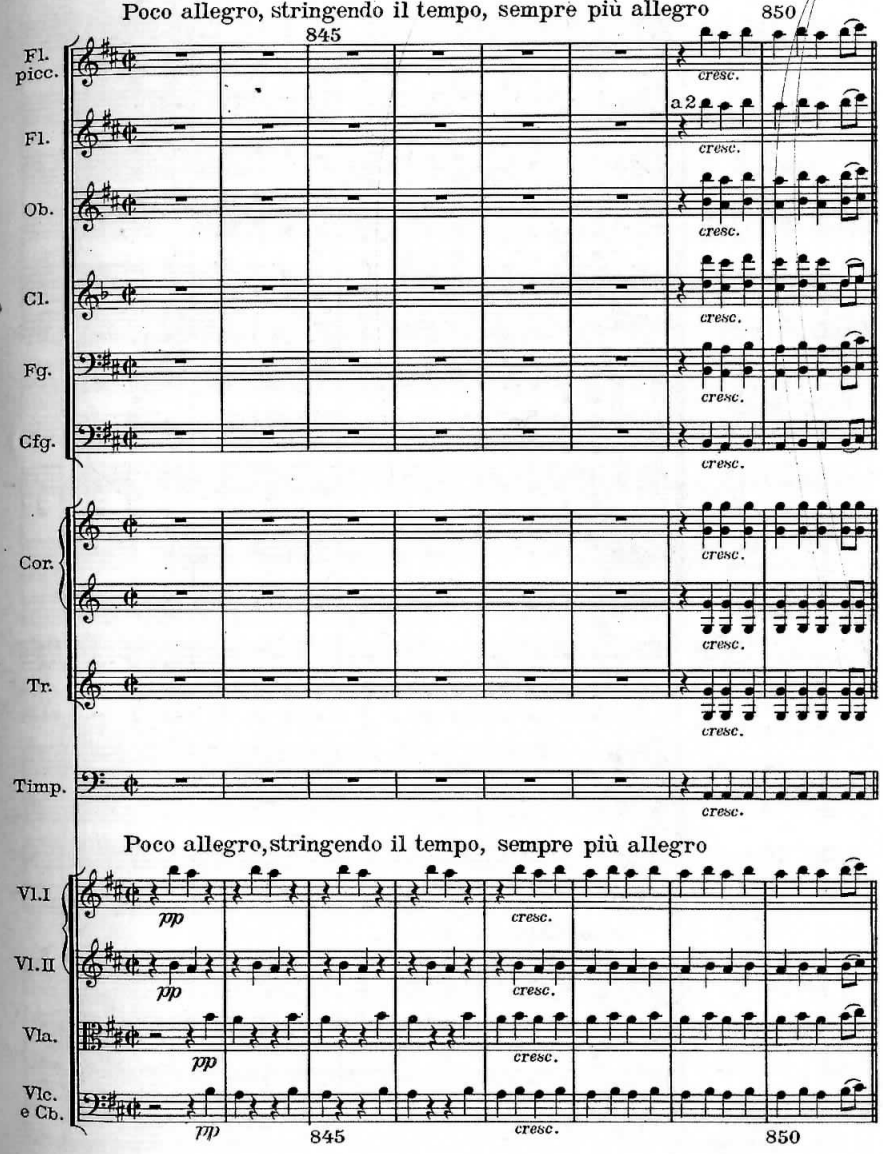

825
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
CORO
S.
A.
T.
B.
streng ge-teilt.
part ed wide.
Al - le
All man
Vl.I
Vl.II
Vla.
Vlc.
Cb.
p cresc.
ff


830
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Timp.
SOLI
S.
A.
T.
Brt.
Al - le Menschen, al - le,
All man-kind ar bro - thers
All man-kind are bro - thers
CORO
S.
A.
T.
B.
Menschen, al - le Menschen, al - le Menschen, al - le
kind, yea, all man-kind are bro - thers pligh-ted, bro - thers
Vl.I
Vl.II
Vla.
Vlc.
Cb.

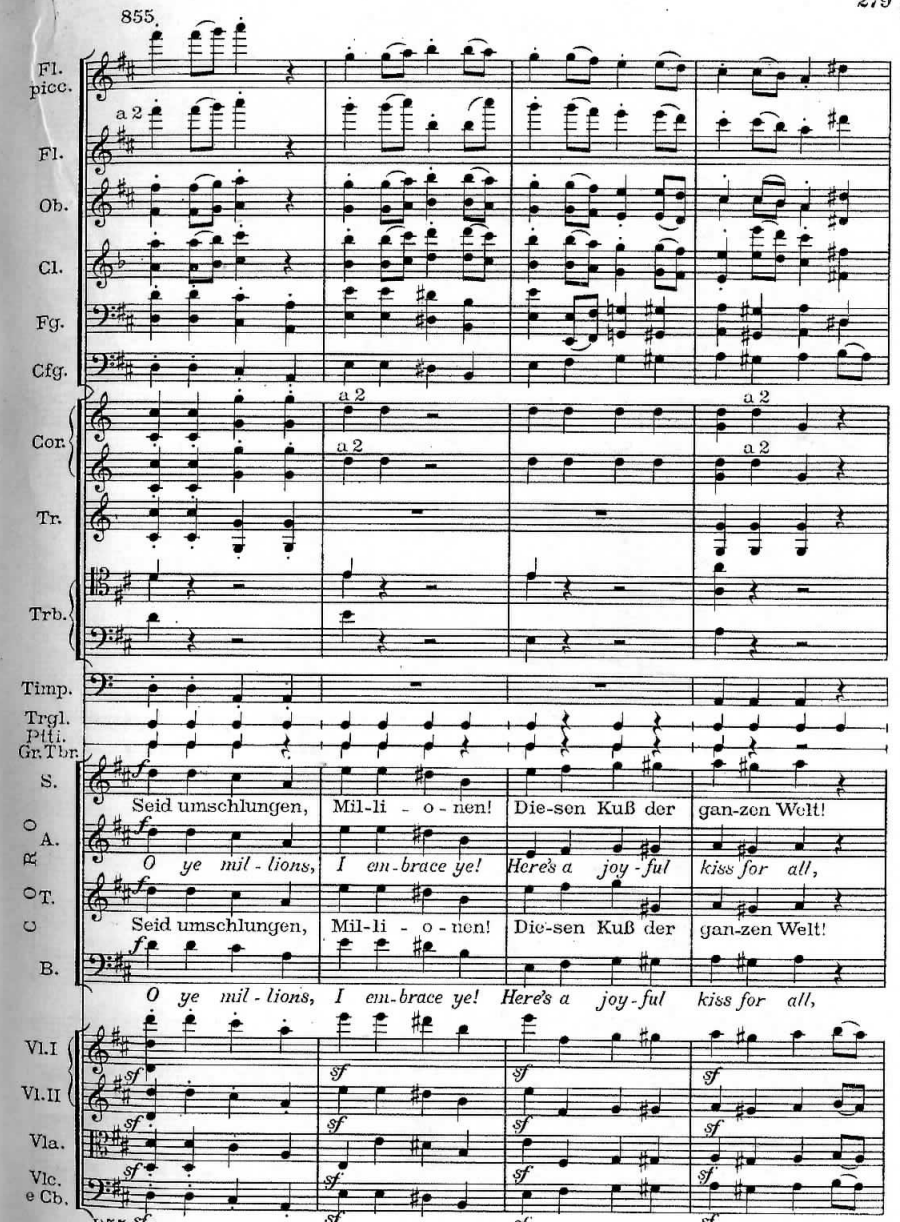

Poco adagio
835
Cl.
Fg.
SOLI
S.
A.
T.
Brt.
al - le Menschen werden Brüder, wo dein sanf - - -
plight - ed, all_are brothers plighted, Where thy gen - - -
cresc.
CORO
Menschen!
plighted.
Poco adagio
Vl.I
Vl.II
Vla.
Vlc. e Cb.
p
835


Cl.
Fg.
SOLI
S.
A.
T.
Brt.
ter Flügel weilt,
tle wings a-bide,
ter Flügel weilt, dein
tle wings a-bide, thy
Vl.I
Vl.II
Vla.
Vlc. e Cb.

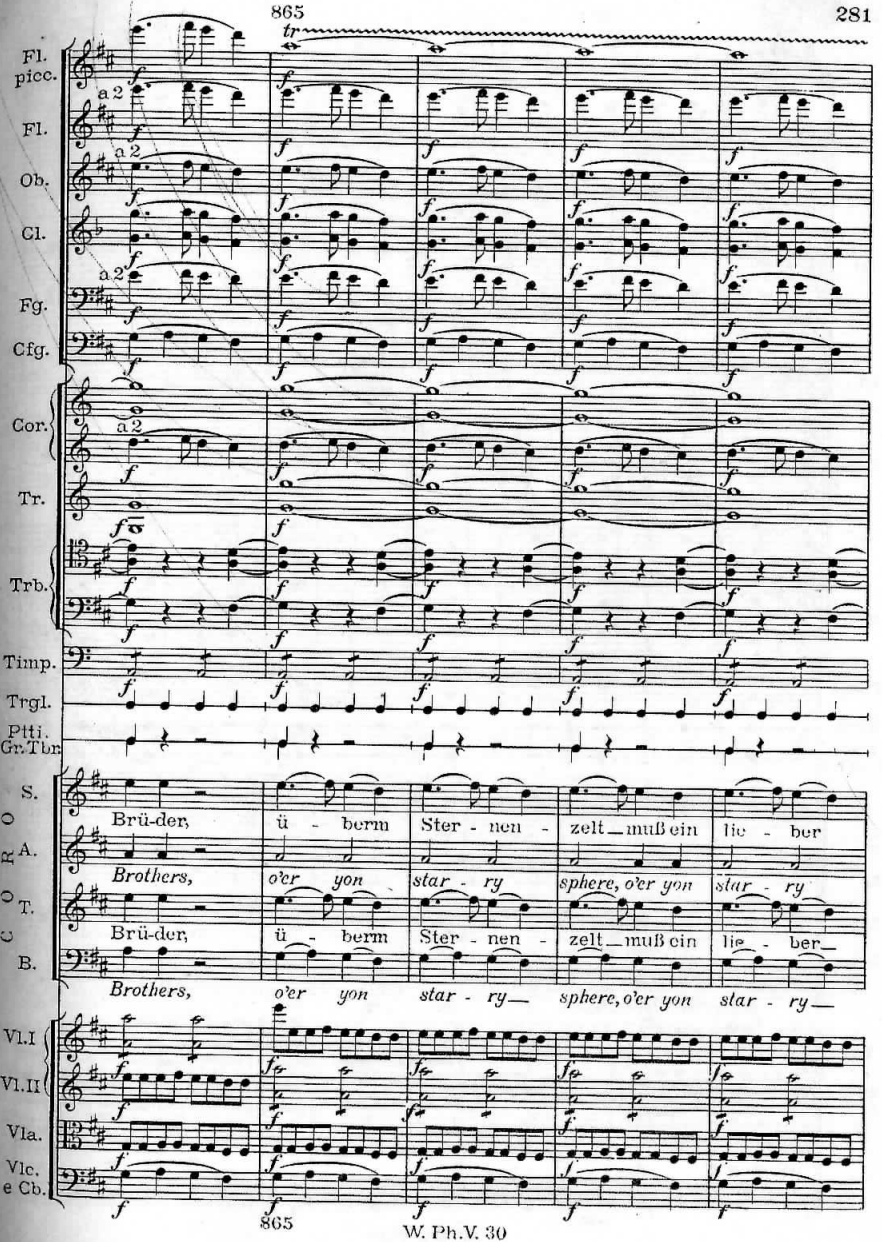

840
Cl.
Fg.
1.
S.
A.
T.
Brt.
SOLI
cresc.
dein sanf - - - - ter Flügel weilt.
thy gen - - - - tle wings a - bide.
Flügel weilt, dein sanf - ter Flü - gel weilt.
wings a-bide, thy gen - tle wings a - bide.
sanf - - - - - - ter Flügel weilt.
gen - - - - - - tle wings a - bide.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
840


Poco allegro, stringendo il tempo, sempre più allegro
845
850
Fl. picc.
Fl.
Ob.
Cl.
Fg.
Cfg.
a 2
cresc.
Cor.
Tr.
Timp.
Poco allegro, stringendo il tempo, sempre più allegro
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
pp
cresc.
845
850

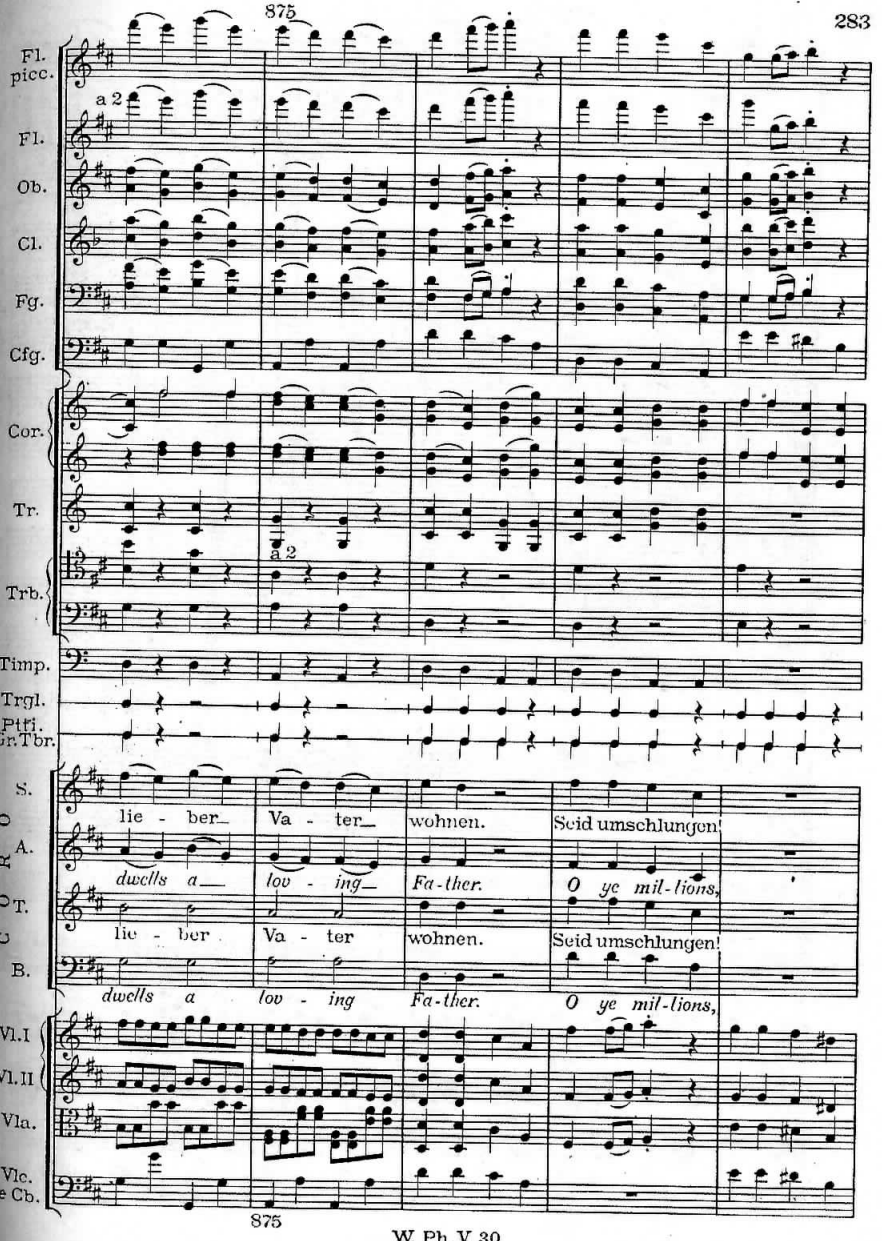

Prestissimo (♩ = 132)
Flauto piccolo
Flauti
Oboi
Clarinetti in [A La
Fagotti
Contrafagotto
Corni in [D Re
Trombe in [D Re
Tromboni
Alto
Tenore
Basso
Timpani in [D Re A La
Triangolo
Piatti
Gran Tamburo
C O R O
Soprano
Alto
Tenore
Basso
Prestissimo (♩ = 132)
Violino I
Violino II
Viola
Violoncello e Contrabasso
a 2
ff


855
Fl. picc.
Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trb.
Timp.
Trgl.
Ptti.
Gr. Tbr.
C O R O
S.
A.
T.
B.
Seid umschlungen, Mil-li - o - nen! Die-sen Kuß der gan-zen Welt!
O ye mil - lions, I em-brace ye! Here's a joy-ful kiss for all,
Vl. I
Vl. II
Vla.
Vlc. e Cb.
a 2
sf
855 sf


860
Fl. picc.
Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trb.
Timp.
Trgl.
Ptti. Gr.Tbr.
CORO
S.
A.
T.
B.
der ganzen Welt!
a kiss for all!
der ganzen Welt!
a kiss for all!
Vl.I
Vl.II
Vla.
Vlc. e Cb.
860


865
tr
Fl. picc.
Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trb.
Timp.
Trgl.
Ptti. Gr.Tbr.
CORO
S.
A.
T.
B.
Brü-der, ü - berm Ster - nen - zelt muß ein lie - ber
Brothers, o'er yon star - ry sphere, o'er yon star - ry
Brü-der, ü - berm Ster - nen - zelt muß ein lie - ber
Brothers, o'er yon star - ry sphere, o'er yon star - ry
Vl.I
Vl.II
Vla.
Vlc. e Cb.
865


870
Fl. picc.
a 2
Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trb.
Timp.
Trgl.
Ptfl.
Gr.Tbr.
CORO
S.
A.
T.
B.
Va - ter, ein lie - ber Va - ter woh - - - nen, ein
sphere, Sure there dwells a lov - ing Fa - - ther, there
Va - ter, ein lie - ber Va - ter woh - - - nen, ein
sphere, Sure there dwells a lov - ing Fa - - ther, there
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
870


875
Fl. picc.
a 2
Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
a 2
Trb.
Timp.
Trgl.
Ptfl.
Gr.Tbr.
CORO
S.
A.
T.
B.
lie - ber Va - ter wohnen. Seid umschlungen!
dwells a lov - ing Fa-ther. O ye mil-lions,
lie - ber Va - ter wohnen. Seid umschlungen!
dwells a lov - ing Fa-ther. O ye mil-lions,
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
875

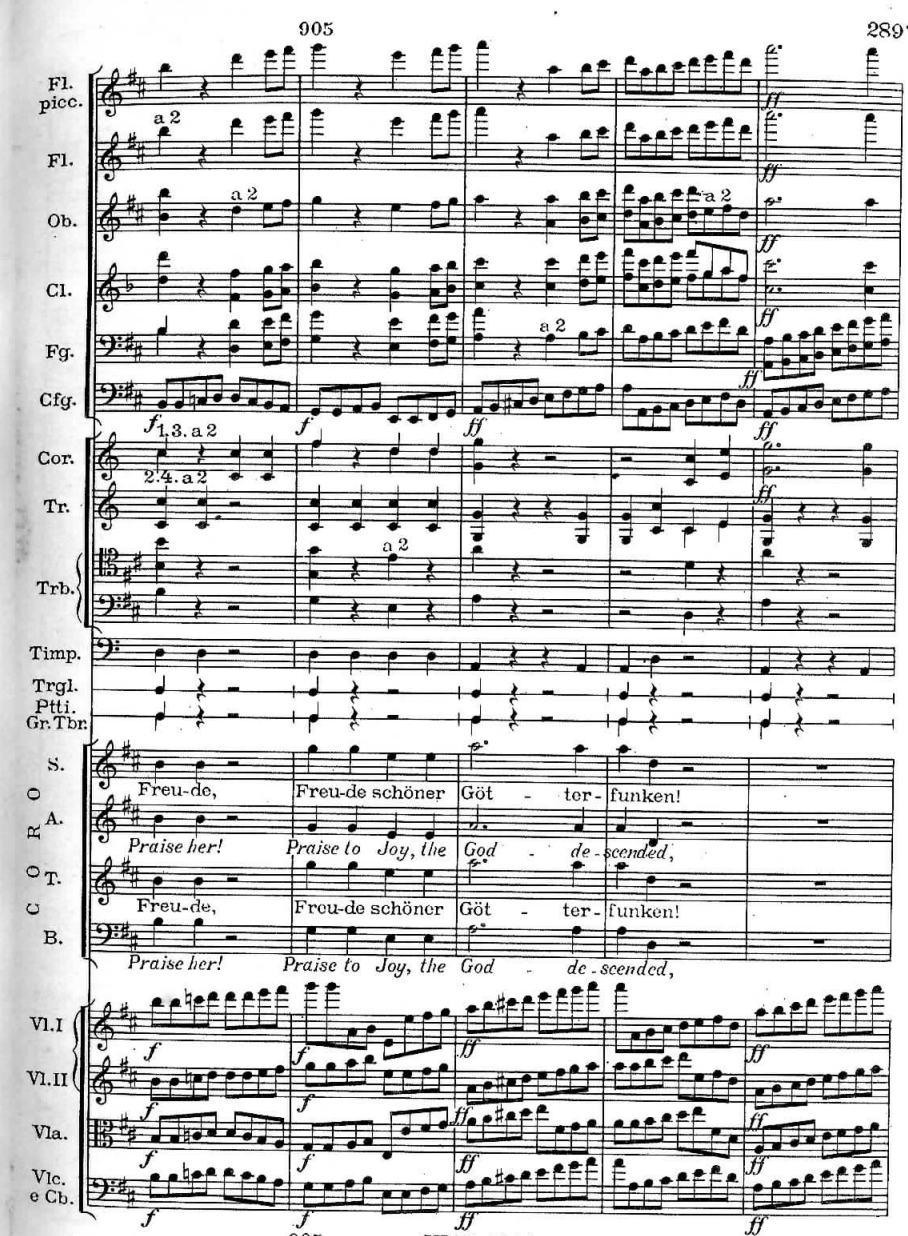

880
Fl. picc.
Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trb.
Timp.
Trgl.
Ptti.
Gr. Tbr.
CORO
S.
A.
T.
B.
seid umschlungen! Die - sen Kuß der gan - zen Welt! der
I em-brace ye! Here's a joy ful kiss for all, a
Vl. I
Vl. II
Vla.
Vlc. e Cb.
a 2


885
Fl. picc.
Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trb.
Timp.
Trgl.
Ptti.
Gr. Tbr.
CORO
S.
A.
T.
B.
gan - zen Welt! der gan - zen Welt! Die - - sen
kiss for all, a kiss for all, here's a
Vl. I
Vl. II
Vla.
Vlc. e Cb.
a 2


890
Fl. picc.
Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trb.
Timp.
Trgl.
Ptti.
Gr.Tbr.
S.
A.
T.
B.
CHOR
Kuß der gan - zen Welt! der gan - zen Welt! der
joy - ful kiss for all, a kiss for all, a
Kuß der gan - zen Welt! der gan - zen Welt! der
joy - ful kiss for all, a kiss for all, a
Vl.I
Vl.II
Vla.
Vlc. e Cb.
890


895
a 2
Fl. picc.
Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trb.
Timp.
Trgl.
Ptti.
Gr.Tbr.
S.
A.
T.
B.
CHOR
gan - zen, gan - zen
joy - ful, joy - ful
gan - zen, gan - zen
joy - ful, joy - ful
Vl.I
Vl.II
Vla.
Vlc. e Cb.
895


900
Fl.
picc.
Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trb.
Timp.
Trgl.
Ptti.
Gr.Tbr.
CORO
S.
A.
T.
B.
Welt, der gan - - - - - zen Welt!
kiss, a kiss for all!
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
900


Fl.
picc.
Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trb.
Timp.
Trgl.
Ptti.
Gr.Tbr.
CORO
S.
A.
T.
B.
Freu-de, Freu-de schöner Göt - ter-funken!
Praise her! Praise to Joy, the God - de-scended,
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
905

910

Fl. picc.
Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trb.
Timp.
Trgl. Ptti. Gr.Tbr.

CORO

S. schöner Göt - - - - ter fun-ken!
A. *Joy, the God - - - - de - scen-ded,*
T. schöner Göt - - - - ter fun-ken!
B. *Joy, the God - - - - de - scen-ded,*

Vl.I
Vl.II
Vla.
Vlc. e Cb.

910

915 Maestoso (♩ = 60)

Fl. picc.
Fl.
Ob.
Cl.
Fg.
Cfg.
Cor.
Tr.
Trb.
Timp.
Trgl. Ptti. Gr.Tbr.

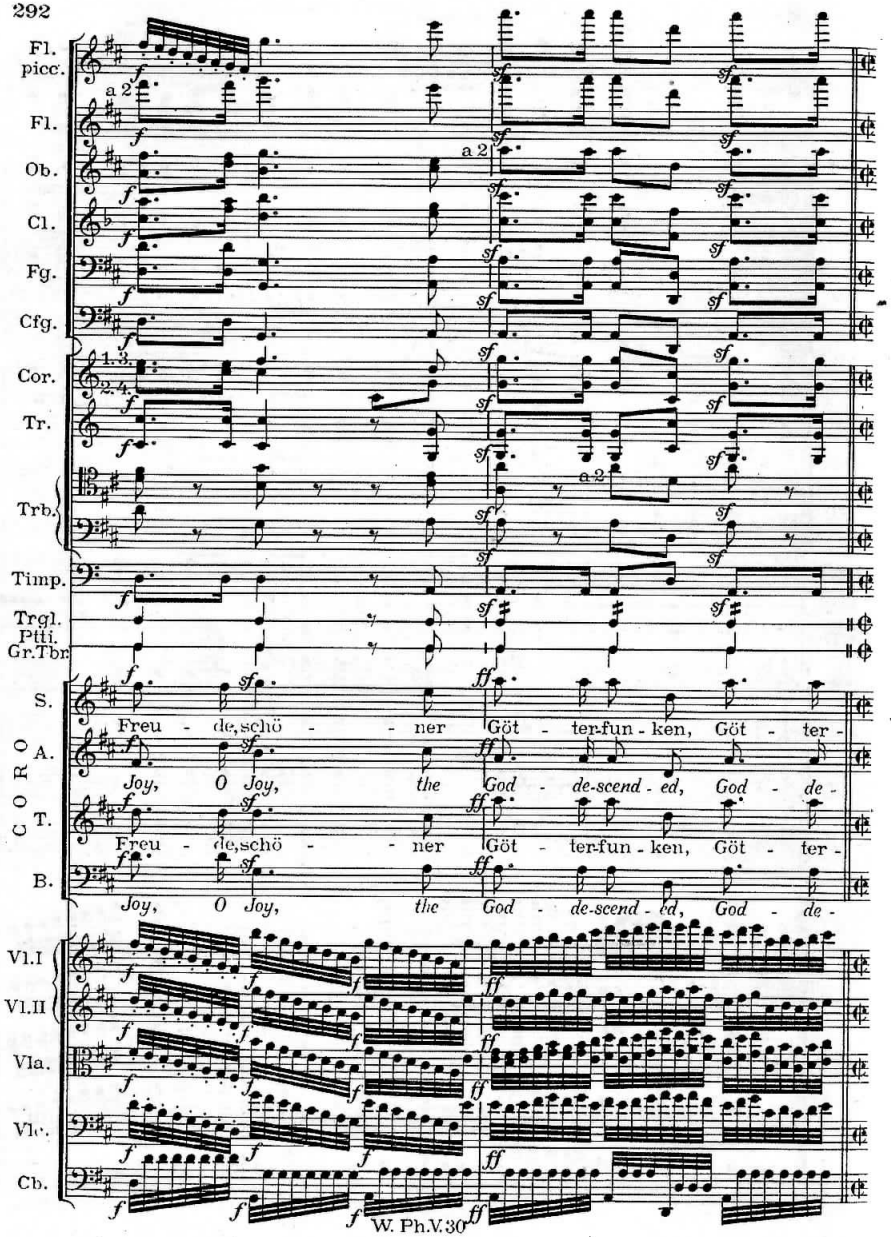
CORO

S. Toch - - ter aus E - ly - si - um,
A. *Daugh - - ter of E - ly - si - um,*
T. Toch - - ter aus E - ly - si - um,
B. *Daugh - - ter of E - ly - si - um,*

Maestoso (♩ = 60)

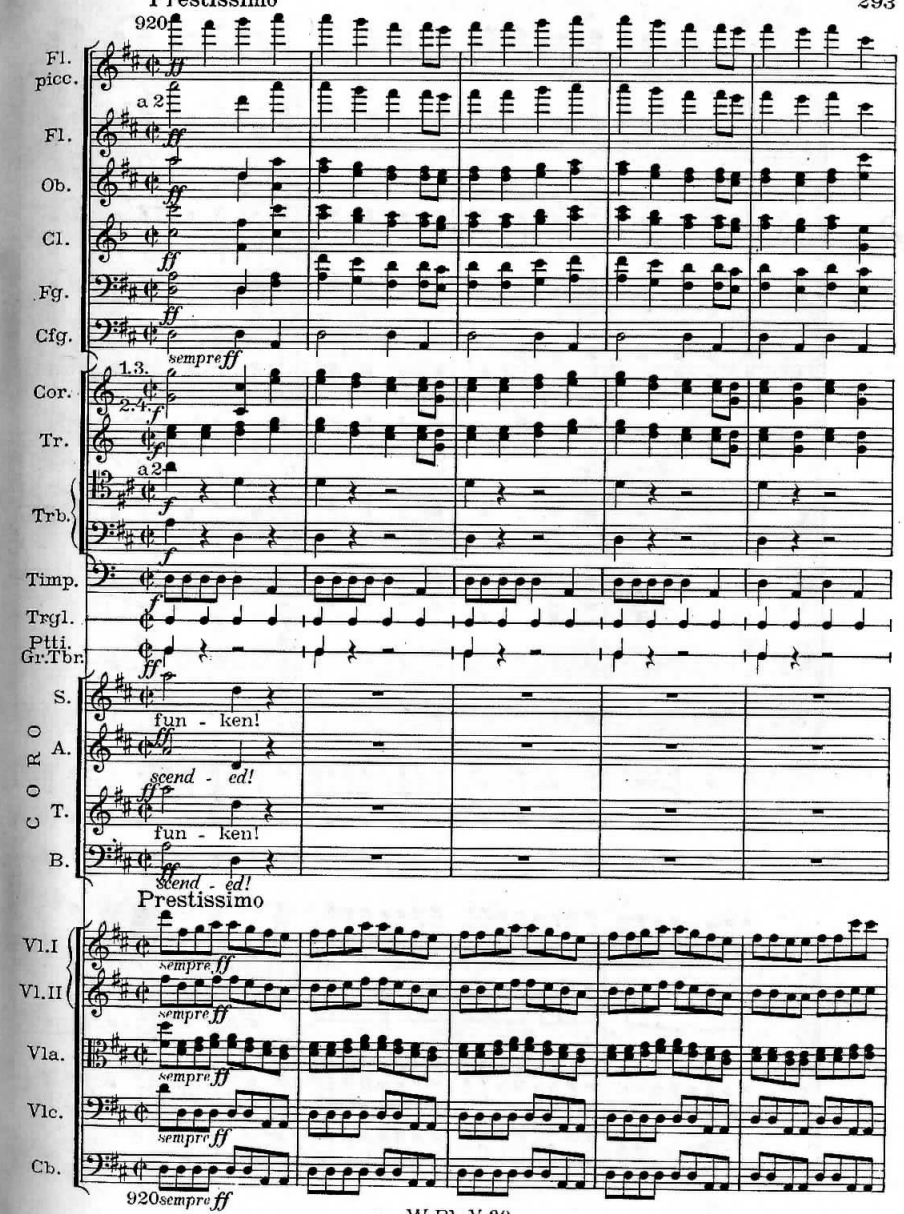
Vl.I
Vl.II
Vla.
Vlc.
Cb.

915

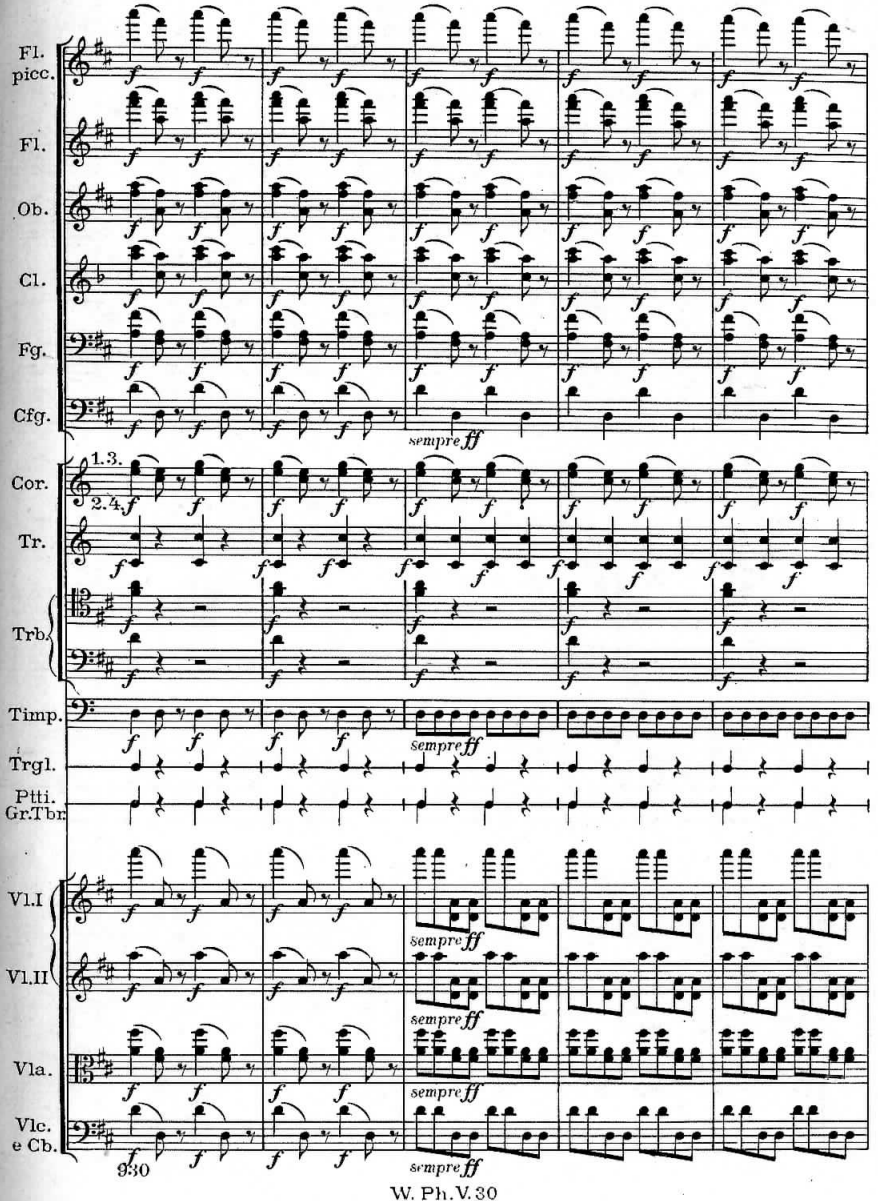


Prestissimo

920




925
Fl. picc.
a 2
Fl.
Ob.
Cl.
Fg.
Cfg.
1.3.
2.4.
Cor.
Tr.
a 2
Trb.
Timp.
Trgl.
Ptti. Gr.Tbr.
Vl.I
Vl.II
Vla.
Vlc. e Cb.
925


Fl. picc.
Fl.
Ob.
Cl.
Fg.
Cfg.
sempre ff
1.3.
2.4.
Cor.
Tr.
Trb.
Timp.
Trgl.
Ptti. Gr.Tbr.
Vl.I
Vl.II
Vla.
Vlc. e Cb.
930



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